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THE F. E. N. BOOKS
THE INDIC LITERATURE

No. XII
SANSKRIT LITERATURE

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The F.R.N. All-India Centre
1958

Printed by Ramakrishna J. Saha at Saffron Press, Bangalore,
Madrasi (India) and published by the F.R.N. All-India Centre
by the International Book House, Ltd., Bombay.

THE P. E. N. BOOKS
The Indian Literature—No. XII
Edited by Sceptic Wadia
for
The P. E. N. All-India Centre

~~पुस्तक~~
~~संख्या~~

SANSKRIT LITERATURE

By

K. CHANDRASEKHARAI, M.A., Ph.D.,

and

DEVIKASHI V. K. SETHUPANTHA SASTRI

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Published for
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Aryavastha, Malabar Hill, Bombay 4,
by
The International Book House, Ltd.,
Ash Lane, Fort, Bombay 2.

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EDITOR'S FOREWORD

Since the last book in this Series was published seven years have gone by.* It has been an eventful septenary year, both in the World and in India. Counting ourselves to the latter only, the major event which marked a new era in our Country's ever-lengthening annals, was the attainment of her political freedom in the summer of 1947. India's Independence, however, also divided her and made her two nations. Thus, in 1947, he who had made India's freedom possible—Mahatma Gandhi—lost her to half his in tragic circumstances and the whole Country was plunged in sorrow.

In our U.S.A. Centre we soon noted the passing away on March 1949 of Sarojini Devi, who was our National President from 1932 until her death. Professor S. R. Dasgupta succeeded her in that office.

While the exigencies of the times prevented our continuing the publication of this Series, we were active in other fields. Two All-India Conferences organized and held under the auspices of our Centre must be mentioned. The first met at Jajpur in 1941 (October 20-27) and the second at Bhubaneswar in 1947 (October 21 to November 4). Our Conference Volumes are due to largely to the work accomplished—two for the Jajpur Conference (*Indian Writers as Critics*, edited by K. B. Sridharan Prasad, and *The Indian Literatures of Today*,

* *Uganda Literature (African Literature)*, by P. T. Raju, published in 1944.

edited by Professor Krampp) and one for the
Bengali Conference (Writers on Five India).

And now we are glad to receive the publication of
the Series and to bring out this volume on Bengali
Literature. Bengali has been rightly called the "lan-
guage of the Gods." Unlike Avicci or ancient Greek
and Latin, Bengali is not a dead language. In India,
it will live up to some of us hold it will come back to
its own in the future. The first step, the study of
the literature of India, is complete we need a study of
the treasure-house of Bengali literature and with a
general acquaintance with Bengali as a language en-
riches the mind and the heart.

We reproduce below the following from the Foreword
to the previous volume in this Series and we wish for
all men and women of letters an ever increasing con-
tribution to the service of India and the World through
creative and constructive work. —

The plan of this series of books is a simple one. A volume
is devoted to each of the main Indian languages. Each book is
divided into three parts — (1) The history of the literature
from 1000 B.C. to the present, and (2) its culture.
There will be three more volumes in all and they were to
have been published in alphabetical order. But efforts to collect
the material contained in each book, however, and
as in the new year, decided to publish the remaining bits in
the order of their origin by the Editorial Office. A list of these
publications will be found elsewhere in this volume.

In editing each book I have kept in the foreground of
my mind the Bengali, Assam and Indian languages selected
by the author.

I want thank my colleagues of the P.E.M. Movement and
several other friends who have helped with advice and valuable
suggestions. And of course, the P.E.M. All India Centre and

expect me greatly indebted to the friends who have undertaken to write the books which make up this series. Without their co-operation we could not have ventured on the project.

For me this is a labour of love. But time, money and other considerations make being able to recompense my fellow editors on the plan of the *Midland*, whose service of humanity will be greatly aided by the literary contents of her sons and daughters.

GEORGE WATSON.

22th July, 1897

AUTHORS' FOREWORD

The object of this book, which was undertaken at the request of Shri Mata Jyoti Wadia of the J. C. W. Jyoti-Bala Centre, is to give, from the literary point of view only, a connected account of what we think about the origin and growth of Sanskrit Literature in as concise a manner as the writer could provide. It is hoped that the way the book has been divided into sections will provide a sufficient chain of historical summary as to the general points, such as, for instance, the nature and progress of Sanskrit language and the periods of its development up to the present time.

No one who attempts to set on a grade on the long journey from Vedic period to the present day can believe himself apart from error, unless he is very foolish or very vain. We can only say, for our part, that we have tried faithfully to avoid mistakes, that we have, as far as possible, checked unobtrusively our dates and, in the matter of opinion and criticism, we have set down our honest impressions. We are painfully conscious that, in spite of the pioneering efforts of eminent scholars who had worked in the field of Sanskrit and given the fruits of their labours in the shape of voluminous books it is a difficult, perhaps an impossible, thing to see the whole origin, growth and development of Sanskrit Literature in just perspective. Again, it will not be easy to view from a correct perspective such age, such writer and such event in relation to the entire history of Sanskrit Literature as to interpret

every significant writer with equal sympathy and interest and to get at the core of every great writing. Our only conclusion is, that the very richness, say, the very impossibility of our undertaking to provide in a short compass a total glimpse of Sanskrit Literature can be used in mitigation of our inevitable shortcomings.

The magnitude of the task can be very well realised if only our readers will share the opinion that "it is on every market even for those of us who have studied Sanskrit to wear into the spirit of the various tongues and to live again in its words of long ago." But at the same time, we are not totally strangers to many of the basic ideas of Indian thought and culture embodied in Sanskrit works. Moreover, our modern languages in India are children of Sanskrit and to it owe most of their vocabulary and forms of expression. Indeed, the vitality and persistence of Sanskrit even at the present moment in our land after nearly more than a century and a half of Western contact and English domination of our educational curriculum, cannot be denied. Perhaps, it is this same justification that has impelled the F. I. N. Publication Committee to include a lexicon on Sanskrit Literature in the list of books prepared by them for popular understanding of Indian Literature.

Holding that self-criticism will induce one to improve that he has himself written, and none but an unqualified one will expect anybody else to write a scholarly comment of the kind proposed here, I am from Mumbai Books like Classical Sanskrit Literature by Dr. B. K. Srinivasachari, M. A., B. A., M. A., and A History of Sanskrit Literature and Sanskrit Drama, both

by A. B. Keith, and a number of books from other Oriental scholars do provide us an immense storehouse of knowledge. We have resorted to them all by abridgement, though we take upon ourselves the responsibility not merely for the errors of condensation and all omissions and the blunder in chronological events that might have engaged our attention, but also for all the editorial mistakes put forward here. Our object in giving out our own abridgement to the subject is not to make these opinions prominent, but rather to present a basis for discussion in a neutral frame of mind, in order to dissuade prejudice in our readers if they suffer from any.

The anthology which forms a good number of pages here represents an effort to provide and furnish the reading of the originals themselves by those who are so inclined. They are fairly representative samples of Sanskrit writing but can in no degree claim to be based upon any definite plan of selection. The translations given here are our own, except the selections from *Manu's Law* on Architecture and Sculpture edited by the Franciscan Ramon Schuyler, 1875. Most of them are freely rendered into English with an eye only to the sense and spirit of the particular passage or verse. For otherwise the burden upon us will be greater, especially when we know there can be hardly anything in English translation from Sanskrit which can be termed worthy of or just to the original. Apart from the usual difficulty in a translation from one language to another in preserving the beauty of form of the original, Sanskrit presents more difficulties owing to the fact it is "full of words which have not only poetic beauty but a deep

significance, a host of unrelated ideas, which cannot be translated into a language through its spirit and method. * Further we paid guilty to the pseudo lines we have substituted in place of these forms in the original. The rubes and more abundant the Sanskrit, the greater the difficulty we have experienced.

Again, in a short account like this, it is not possible to refer to make any passing reference even to the multitude of minor points and without whose writings all especially the lower stages of Sanskrit Literature. When we come to modern times, a handful of those belonging to the South alone could be mentioned here, as the authors of that literature are familiar only with their works. No doubt, there are equally worthy names in the other parts of India. But the printed copies of many of these writings are not available.

A word of explanation we have to offer for omitting deliberately in the scheme of the book a section upon Oriental scholars of the West and our own country scholars in the field. Though, strictly speaking, the reports of their labours should find a place in the chapter here on literary criticism, still the fact of their being not being in the Sanskrit language made us rather than for convenience' sake. Otherwise, references of Sanskrit authors in the other India's languages we would have to be included, making thereby a cumbersome addition to the subject dealt with here, which under the conditions of our undertaking will make the book exceed the number of pages allowed us. No doubt, we have rendered ourselves the poorest in deriving all such information which a modern reader would require in a book on Sanskrit Literature.

Before closing, we have to offer our grateful thanks to Dr S. Ruffenachman, M.D., for allowing us to translate to him this little piece of writing.

We are deeply indebted to Dr. T. Raghavan, M.A., M.D., for the valuable help he has rendered us in carefully going through the manuscript as well as in pointing out to us the required improvements in the subject-matter dealt with.

K. G.
V. B. S.

DEDICATED
To
DR. S. RAJAPAKSHAN,
in token of admiration and esteem.



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SANSKRIT LITERATURE



Chapter I

THE LANGUAGE

I.—RELATION OF LANGUAGE TO THE WORD

All languages, the world over, must have had their origin in the endeavour of human beings to communicate to each other their feelings and their thoughts. Indeed, every one of the languages must also have gained sufficient expression and strength by its continuous employment to speak as well as its increasing adaptability as a vehicle of subtler shades of meaning. But circumstances do comprise conditions, as in the case of Sanskrit, to distance a developed tongue from its important position. It is then, that popular notions present a picture whereby that language assumes only second-rate importance and even seems for a while the remnant of a dead language.

But he who knows something of Sanskrit will not hesitate to call it a most refined speech having attained its development and death by being spoken and made to suit itself to the needs of a growing civilization. Still, do we not perceive the contrast in status it occupies today among world languages? Naturally people do not hesitate to say that Sanskrit is either too difficult to master or too dead to serve. If only we pause here

the matter more deeply, we cannot escape certain conclusions, based no doubt upon solid facts. They are, that Sanskrit is the most ancient among the world's great languages, that it is the fountain source of many Indian languages now in use and that it has contributed no little to the richness and growth of most of them.

From this, it may seem paradoxical enough to say that a dead language like Sanskrit is living still and that its vigour is clearly visible in the symptoms of vitality of almost all the other Indian languages. To be credible and yet point to instances of something not quite unheard-of too in natural phenomena... For instance, we speak of electrical energy making many modern appliances. We know that electric current as such cannot be visible, but when conducted along wires, its power is felt not only as it moves big machines but also as it lights huge cities and operates in a thousand other ways to make life more comfortable for human beings. Similarly can we perceive Sanskrit running even to great distances and feeding many other tongues and dialects from its own inexhaustible storehouse of power and knowledge.

To describe the influence of Sanskrit by a more pleasing analogy, it seems like an old Queen, too grown grey in service, but who has to her credit the glory of having brought every bit of the land under her empire. She has made way for known legitimate property to rule in her stead, allowing them each to serve out a kingdom and to flourish there in happiness and prosperity... She wishes them, no doubt, lives filled in order to help them give their due share of recognition. We find the numerous other Indian languages therefore, but ours

spring, bearing the true lineaments and other distinguishing marks of their parents. So, to change the simile, Sanskrit can be compared to a human tree, branching off in various directions, with new branches sending down fresh roots which form fresh stambs. If the main tree remains, the branches also live, having each its own individuality. At the same time the main growth possesses an absolute unity and continuity.

The very *Samudaya* denotes a perfected thing. It signifies without a trace of uncertainty, the depth and range as well as the richness and representative-fulness of the language. For we have in evidence words of rare meaning, phrases of singular depth of thought and philosophical import of speech, which are Sanskrit's unique legacy to the world of letters.

In trying to understand what really was the cause for such an epithet as being rendered on Sanskrit, we may have to digress a little. We cannot be blind to the fact that, however great the variety of any language as a spoken man's thoughts or how it sets a perfect language man for expressing them all. Many a speaker, however eloquent and gifted in speech, can be heard to utter such words that his conscience to express his innumerable feelings. It is that that we notice that all languages without exception may have to be construed as deficient beyond a point.

But at the same time we derive an little extract of surprise from finding an individual mind looking up words and their meanings. If it were not so, language would remain merely a groping of syllables. Perhaps Sanskrit alone provides us the most interesting study of this aspect of the usage of words. Sound and sense

are so happily wedded in every word of the Sanskrit vocabulary. It tells us of the external and internal qualities of word-formation. Many layers of thought enfolded sometimes a sort of an exposition in Sanskrit and besides the student of language with those ingredients philosophical and metaphysical knowledge.

Taking first the expression *Sanskṛita Bhasā*, we note that there are two words comprising it. We know also that literally it means "Sanskrit language." We cannot be satisfied with the apparent meaning, but seek for more knowledge in order to find how it is a highly cultivated tongue. Just as one may be recognized as a cultured individual by his happy ideas and eloquent language to express them, similarly a language possessing in its glossary or dictionary enough words for conveying various varieties of thoughts and subtle shades of meaning earns the title of "a language named as perfection."

Sanskrit grammar [*Pythāgras*] and etymology [*Nirukta*] supply us much information regarding roots and derivations of words. We can find thereby how much of the original sense of words has got either obscured or forgotten with the passage of time. Sanskrit scholars have never revealed quest, but have explored the recesses of language and brought out the result of their labours in the shape of *Shabdodha* or the scientific treatment or interpretation of them.

To prove what we mean by a highly cultivated tongue and the recorded thought-expressors words and roots, let us pick up an important word like "Brahman" and see what it contains. Translated into English somewhat inaccurately, it gives us the meaning of

"God-head." The expression discloses the root "Teh" meaning "big." Our allies should not stop with merely tracing the root but should take in a number of philosophical understandings which have ultimately given birth to this single word expressing a great idea in itself. Starting with the search for God, some of the sages of old defined God as bigger than man. Others felt that God, though omnipresent, dwelt only in the specialist notified by man. This line of reasoning left them to conclude that God and man were co-existing. A later school of thought strongly contended against this line of reasoning and established the irrefutability both of God's omnipresence and His immensity. It was the last of the above-mentioned comparisons that finally satisfied philosophers of note. Hereafter there can be no room scope for further inquiry and exploration of this aspect of the nature of God, for everybody has begun to feel it well established. Hence "Brahman" has come down to us as an expression that implies much knowledge and philosophy that have gone into it.

Again, the word "Loka" signifies the world of man. Inquiry into its derivation or origin will lead us to the root "lak," meaning "appearance." Much speculation was built upon the "appearance" of the world, striving to us thereby the existence of some other thing which should be the ultimate Reality. There is no real philosophical argument for the world being considered having an emanation of form, while the ultimate Reality or Atman alone can help change and disappear.

Further the words "Jita" and "Mujita," meaning "lost" and "not," respectively, have both ascending

idea to unfold. While the former denotes a thing "that is discovered," the latter means "that which is lost to perception." On further examination, we find more significances attached to them: which only the more strongly prove what the scientists of the modern age have found after elaborate experiments, namely, that what is not seen never was and that what exists can never be lost in natural phenomena.

There is Sanskrit name of the words *asthita* which is thought-contents which are indelibly welded to their sounds. Sankara, the great philosopher in his valuable commentary on the *Brahma Sūtras* has hinted upon the significance of sound and mean or word and meaning. He based his theory upon a text or mantra (*Ṛgveda Mantra Māhātmya*) on which is also used the entire notion of *Maatru Śikha*. Many other authorities of the Ind have set much store by the significance of this theory. Kālidāsa, the poet, endorsed the same significance in the first stanza of *Āgastya-smṛiti* when he made *chandra* to *śiva* and *Pūrva* used indelibly in one form even in speech and its meaning are united in one word.

Many poets and writers of Sanskrit have appreciated the glory of Sanskrit, and Dandin, a name to compare with, entitled Sanskrit as the "language of the Gods." There are others who hold that the *Nāgari* script itself in which Sanskrit is written, is a thing of beauty. For instance, the late Dr. Ananda K. Coomaraswamy, the well-known art-critic, brought out in a passage in one of his books, *The Dance of Śiva*, that "The Kathmandu also is an Indian 'city of God'—as *Dvā Nāgari*, the name of the Sanskrit script suggests.

The building of that city again is the constant task of civilization."

III—*Origin and Growth*

Existing data are sufficient to prove the wide extent of Sanskrit's influence in the land of its birth. There are evidences of uniform and intensive contact in complete sway at one time over the subcontinent of India. The name *Mandalyāṭī* meaning "that which increases with the wind" occurs in a Vedic passage which, according to the interpretations of some commentators, is said to refer to the great *Kāśī*. From this it is clear, Sanskrit must have been quite prevalent elsewhere within areas in the north of India. Moreover, historical indications point to the migration of the early settlers of the north, the *Āryans*, to the south. Certainly Sanskrit spoken by them, must have accompanied them as they took to the south.

For nearly six or seven centuries, starting from the seventh year Christ, much of the thought and much of the philosophy found in the north and south of India corresponded thoroughly to each other. Of course the earliest references to Sanskrit can be traced in the *Śāṅkhya* where, in the capital of *Lāṅkā* belonging to *Śāṅkya*, Vedic citizens were said to have struck a unique and singular feature. No greater proof is needed, therefore, of the influence of Sanskrit even in the extreme south of India long before the birth of the Christian era. To be more specific, the *Sūdy* or verse in the *Saṅkshipta* of the *Śāṅkya* where *Kaṇva* decides to speak only in Sanskrit, clearly indicates how far Sanskrit had become a synonym of a perfect vehicle

of expressions to convey thoughts of broad scope.

— *Pāras-śāstrīyānāṃ māhātmyaṃ Śaṅkṛtyaṃ* —

Śaṅkṛtyānāṃ Dāya

Danda, the author of *Kāpālikāra*, living in the 11th century after Christ, refers to the Southern style of writing in Sanskrit, thereby including the long usage of Sanskrit in the distant South. *Danda* wrote no poetic works about the 9th century but that knowledge upon *Danda's Kāpālikāra*. Other South Indian languages also show the influence of Sanskrit. That is a book called *Śiva-śiṣa Kāvya*, written at Kāṣṭhā and said to belong to the 9th century, much of the information can be traced to *Danda's* work on poems. A *Chalukya* writer at about the same period wrote a book on poems, which also bears eloquent testimony to the influence of *Danda*. Its name is *Śiva Śaśa Śaśa Pa*.

Śaṅkara, the great philosopher, used to have disciples about the end of the 8th and the beginning of the 9th century, carried on his very learned discourses and propounded his Advaita thought only in such Sanskrit. It is further established, too, that at the parts of some of the kings of the South, having partly Tamil as their language, there had lived poets and poets, say between the 14th and 16th centuries, who had an available equipment in both Sanskrit and Tamil. The *Śaṅkara* *Commentary*, written by *Tiruvalluvar* Dasa of the 14th century, bears the marks of *Śaṅkara's* influence in a great measure.

Another proof of Sanskritic influence throughout India is the fact that the Śaivism of the South, as revealed in South writers in Sanskrit, travelled to *Florida* and made such a deep impression there that it

not called *Klavis* *Sæviar* grew up and became strong, closely preserving the tenets of the philosophy of *Sæviar* as understood in the North.

All these facts and more perhaps, will lead us to the safe conclusion that *Sæviar*, possessed more of such influence, turned the waters of its inexhaustible springs to permeate every other language and slowly became a stream of the underflow of the land in thought and culture. It is the colour that has truly made of our usage a distillation of the world.

III.—Sæviar: *Wærdum* *Ævum*

Without a language being born on the people's lips, there could not have been preserved such rich traditions and information as the *Sæviar* language discloses to us. It is, therefore, not at all necessary to run defence steadily against the cheap and baseless theory, that *Sæviar* should ever have remained an unspoken language. Indeed we can almost reach agreement on *Sæviar* grammar being so very hard to master with the argument that, if so, it could never have been spoken everybody's easy grasp. For that matter, no subject or language can grow without obstacles to a learner, he has to be determined to overcome initial difficulties.

There is a further charge laid against *Sæviar*, that it has continued long without making any progress by adding new words or showing flexibility by adopting fresh ideas growing out of our contact with the outside world. It is true *Sæviar* contains only words that are unchangeable in their construction and hardly lend themselves to expressing the new-born philosophies of

the best. If we pause a bit for reflection, we can find that almost every other language has the same defect in not having discovered words and phrases to suit ideas foreign to it or born of another civilization and language. English, even today, certainly does not contain equivalents for many Sanskrit experiences and technical words peculiar to the culture and religion of our country. From this it follows that we must not hastily proceed to such conclusions. We cannot rush to the view, as my note, that English has remained without much real progress. No language worth knowing can be said to have all the necessary words for all the various thoughts and ideas of those whose culture and habits have not been part and parcel of its own. Sanskrit further suffers from a disadvantageous position in not having been the ruling or the ruler's language. Without the necessity to import fresh words, caused by expanding new ideas, there cannot be growth in a language. As a matter of fact, every language will borrow its intelligibility when unable to cope with modern requirements of expressing scientific terms that are born every day with fresh scientific experiments and discoveries.

In spite of these many drawbacks, Sanskrit is still able to raise its proud head among the world's best languages owing to its immense treasure-house of knowledge upon many a valuable subject. Books on practical and useful subjects like carpentry, iron-working, cooking, the sowing of plants, the taming of elephants, horse-keeping, etc., are written in Sanskrit. Strongly too, the art of chess and the art of archery necessary for the training of a Chivalry-like occupation, have enriched the literature of Sanskrit writers, and we

have interesting leads upon them. To show how necessary knowledge of the Sanskrit language must have been there are available to us through the Gāndhārī publications, forms of legal documents like preliminary notes, wills, sale-deeds in Sanskrit etc.

To give one more conclusive proof of Sanskrit's prevalence as a spoken tongue, employed even by the common folk of the country, we have only to refer to a story in the *Mahābhāṣya* of Pāṇinī, where a character of low birth is represented to be conversing in Sanskrit with one deeply versed in grammar.

IV.—SANSKRIT'S INFLUENCE UPON OTHER LANGUAGES

From the foregoing evidence of the wide spread of Sanskrit we can easily understand how strong could have been its influence upon many of the Indian languages that have subsequently arisen. Apart from some of the Northern Indian languages and dialects which bear definite marks of the pull of old, some of the South Indian languages like Malayalam, Tamiḥ, Kannaḍa, etc., bear simple traces of Sanskritic origin. This fact is more clearly noticeable in the development of these languages in their later stages. Sometimes Sāhitya marks are retained, though the terminals have undergone a change to a meter independent of Sanskrit's grammatical rules. Tamil also, repeating whose origin scholars have not yet come to a definite view, preserves many Sanskrit expressions and follows in an unaltered form. But the most ancient work on grammar in Tamil, called *Tāḍhāyiyam*, is said to have been based upon a Sanskrit grammar called "śāstram" (born of India). Scholars working in the field of Tamil literature have,

tioners, remarked about the writer of Phoenician having been well versed in Sumerian and Tamil alike.

Philologists all the world over consider that there must have been originally a common language from which sprang every other known language of the world that has remained. To such a view Deane's claim has contributed a great deal by the fact of its being made resting on its philological basis.

Chapter II

HISTORY AND GROWTH

I.—THE SOURCE

In the main we can classify early Sanskrit literature as Vedic and Classical. There is a belief which is not supported by Western scholars, that Vedic Sanskrit, which preceded at least every later development, was the original language, gradually leading up to a more finished type with the passage of years. The Vedic period must have extended approximately between the year and one century before Christ. Again, certain theories state that Vedic language was never spoken but only retained in writing, while Classical Sanskrit became the normal vehicle of intercourse among people.

A superficial comparison of Vedic and Classical literature will give us the impression that, while Vedic literature dealt with a subject-matter relating to the other world, Classical literature devoted itself purely to things of this earth. But real acquaintance with the two will bring out the true nature of Classical literature as having much of Vedic thought embedded in it. We can even boldly assert that all works of Sanskrit literature, save perhaps a few, bear indubitable marks of the influence of Vedic thought. If at all there is any

distinction between Vedic and Classical Sanskrit, it can be found only in the rules of grammar governing them and the style of writing followed by them.

Lat and Lag in Vedic literature both signify the imperative. Lat (the Vedic mood) will almost correspond in form to the present tense. For example, for *śiṣi* (to be) the present tense is *śiṣati* and the Lat or Vedic mood is *śiṣat*. For *ṭij* (to reckon) *ṭijati* is the present tense and *ṭijati* the Vedic mood. In Classical Sanskrit Lat (Vedic mood) is never used. Another peculiarity of Vedic Sanskrit is the form of case. For *Karṣati*, in Vedic Sanskrit we have *Karṣam* like in the instrumental plural. Of such peculiarities of Vedic usage we can give numerous illustrations. *Prasad*, the great text-writer on Sanskrit grammar, devotes an entire chapter to verbal forms in Vedic language or *Vedika Vyākṛti*. He has ably assisted us with details describing Vedic grammar. Though the tense and case sometimes differ in Vedic and Classical Sanskrit, the meaning attached to words hardly differs. Authoritatively, however, we strictly urge to be exact that the Vedas admit to no illustrations of case for anything found in them.

Western scholars take the view that the Aryan civilisation was first developed in the Indus Valley and the trade was recognised in the Punjab, and that the Vedic texts contain indications of the geographical features of the country inhabited by the Vedic compilers. Other external evidences also point to the extent of Vedic influence in the portion between the Hindūya ranges on the north and the Vindhya in the South. As regards the compilation of the various Vedic texts,

Western scholars attribute them to many authors as well as to different periods.

Turning to our own conception regarding Vedic class and influence, let us start first with what the Vedas signify to us. The word Veda denotes knowledge from its root Vid to learn or to know. The Hindu ideal, evolution for many thousands of years, is that a person well-versed in the Vedas alone deserves the honour of being termed a scholar. For the Vedas apply to the Hindu every kind of knowledge under the Sun, hence the traditional impression of one well-versed in the Vedas as a truly well-equipped man. Moreover, for ages men of high and leading in this country had have not turned from what the Vedas had ordained as right and proper for them to do. The Western bias of our experts have also (probably) taken shape from an urge to understand only Vedic thought and philosophy. From the earliest times known to us, the unrivalled status of the Vedas in all respects has received tribute from all thinkers.

Even when religious and thinkers of the world cannot ignore the intellectual calibre of those who have interpreted the texts and philosophy enshrined in the Hindu sacred Scriptures. But what has drawn the minds of Hindus to the Vedas is not so much the result of their remaining as of their faith in them. This does not mean that the Hindus suffered from any inherent lack of reasoning faculty. But they have retained a greater partiality to the efficacy of truth by which, according to them, more things are wrought both on earth and in heaven than with feeble instruments like the human intellect. Moreover, everybody bears in this

had easily got convinced of the usefulness for further exploration in a field which has already had enough of the best human intellects spending their energies in trying to the same conclusion of the Vedas being unobtainable. Generations in this country have simply walked the path lit up by the wisdom of our ancestors. Nothing much need be done to prove the authority of the Vedas. If at all any doubts are there has to be shown, it is only by way of pointing what has been with us till today and given as such content.

The authority of the Vedas need draw our attention. All Sanskrit writers, with no exception, believed that the Vedas were not born of any single individual, God or man. Treating back our knowledge we had no one able to say from whom the Vedas originally emanated. Everybody reaches for their knowledge and detail as learnt from a teacher's lips. Jaimini, placed by scholars as the 3rd century before Christ, explains the Vedas as having remained from no author and as only known to have been transmitted from master to disciple in the long chain of Vedic scholars. Thus a long line of teachers carried on from generation to generation the imparting of knowledge of the study of the Vedas.

The expression *śikṣayama* or study mostly draw by the reading of knowledge of the Vedas alone, for another word for reading, *Paṭhana*, given as also the form of study. Further there has been the custom, that the study of the Vedas students have always approached a preceptor. Hence the direct living contact between master and disciple is the correct system of education of this kind. The name of *Śraut* signifying the Vedas, gains also an explanation from the habit of *śikṣayama*

limiting to their masters for higher knowledge and were opposing to any book of religion.

For a moment, let us turn to the argument by which conservative thought tries to establish the authorlessness of the Vedas. According to them, a book written with the aid of any man's intellect or consciousness cannot be perfect in some measure at least the personality of the writer. In that case, truth, however clearly brought out by him, will be qualified, i.e., it will not be absolute. If it could be maintained that man like the Vedas never were born of any person, then, by no means could it be intelligibly asserted that defects of conception or expression could be inevitable in them. Further, conservative thinkers believe that the Vedas as waves of sound can always remain in the ether unaltered as. And we know today that sound waves, once produced, do not die or merge with any another of it. With our perceptions more acutely tuned by scientific methods, we may perhaps be in a position to listen to these sounds directly. Some of the great sages of old became aware of this phenomenon only through the acquisition of such super powers and postulated the theory of the origin of sound thus before anything else in creation. Moreover origin of the universe is deduced by our students to have taken place only in the manner the Vedas have described. The *Shagunpith* contains the point thus: *From Pramanam Colam* (the cycle thus started) is the context where the Lord describes the origin and process of evolution of the whole universe.

Modern scientific knowledge—even the most advanced—has not been able to postulate any such theory of sounds preceding the origin of all other crea-

tion. For it would seem obvious that without some object to which sounds themselves can hardly be the cause of the sound-senses starting in other. But scientific experiments are going on from day to day, and one cannot be certain that our ancient theories will not, on a better date, be found correct by modern scientists. For we are more than ever struck by modern events of the very amazing power of increasing of our accounts in the field of scientific knowledge. Let us not, therefore, be prepared to discuss even by all the older theories of the origin of sound.

The Vedas or their numbers seem to be richer than what we obtain in references from the texts now available. Maybe this fact will be accounted for if we recognize the prevalence of the Vedas in the form of sounds originally. If that theory holds good, then it could be expected that some of the sounds should have escaped the ears which heard them, however acute they might have been. Some may still remain unrecorded by the comparison of the normal human ear.

What have been handed down to us as the Vedas from the four-headed signs of the land are divided into four groups by the name of the *Rk*, *Sama*, *Yajur* and *Atharva* Vedas. Each of these is again subdivided into *śākhā* or branches, of which only a few are traditionally known by name.

It seems like of mystical objects, in ordinary parlance it may be equated to a verse. The *Śynda* character covers, on account of its name, that portion of the Vedas which contains such verses as mentioned above. *Śynda* signifies a sign or a mystical text. When verses with the same subject-matter as the verses

In the *Jyōshi* are sung in a particular manner of *Sōka* or note combination, they assume the appellation of *Jōka Foku*. On additional occasions names are either reported as *Iti* or *wang* or *Shōka*. Other names to signify these two are *Sōka* and *Jōka* respectively. When *Sōka* is sung, every syllable receives greater articulation and accentuation. Generally *Jōka* singing will be heard more suggestive on account of the unusual quality of the cheating. It is deemed to imply more controlling than any other cheating known to us, that one can only understand the significance of the *Joōshi* own statement, in the "Caucasian Song," that among the *Yōka* the *Jōka* should be recognized as a spiritual representation of Himself.

The *Yōka Foku* contains many names of ourselves and summarizes their particularities. Through names corresponding to the description of *Iti* are found here also, with another type of composition called *Sankōshi* propounded. *Sankōshi* are neither melodically shaped, however sentences-like *Kanzenka*. The manner observed to by the other *Yōka* should here very clearly.

These three major *Yōka* are familiarly spoken of as the Three (*Sanzō*), because of their greater scope on important occasions such as *Sankōshi* performances.

The *Atama Foku* is not as much reported to as the other three. The reason for its not being so may be traced to the privacy of persons performing its tenets. The available knowledge of it, unlike the other three *Yōka*, is only to be sought in written texts. It contains both *Iti* and *Sankōshi* and resembles the *Yōka Foku*. Very little to even mention such mentions the *Yōka*.

These four *Yōka* assume different names according

to the presence of one or other of the four chief participants in a sacrifice. As a matter of fact the names follow the names of the chief officiating individuals like the *Adhvaryu* or chief priest, the *Hotu* or preceptor, the *vajirā* or sayer and the *Brāhmin* or witnessing person.

II.—*BRĀHMINIA*, *KĀRMĀ* AND *UPĀSADĪ*

The *Yajur* also undergo classification in another way such as the *Brāhminya*, *Kārmā* and the *Upāsadī*. The *Brāhminya* are pronounced during actual performances of sacrificial rites. The *Kārmā* are commentaries upon or elucidate the proper use of each of them as are employed during the sacrifices. The *Upāsadī* regard upon the individuals officiating as members with mental post as will be born of detachment from worldly desires. The *Upāsadī*, therefore, assure the group-equivalence of *Ātma Kīrti* as distinguished from *Karma Kīrti* or that part of the *Yajur* which details actual rules for the performance of the various sacrifices. Further the *Upāsadī* have also stated the direct rule of *Āpṛyājan*, because of their previous messages having been received in the forest dwellings of the sage of pre-*Upanad Kīrti* is also another aspect to characterize *Upāsadī* thought, which particularly deals with the practice of asceticism or *Tapā*.

The language of the *Brāhminya* appears peculiar enough to be distinguished easily from the other *Yajur* texts. The *Brāhminya* and the *Upāsadī* possess a style that looks not unlike that because of their approach to the later Classical style of writing. There are, again, points of difference between the *Brāhminya* and the

Upanishads, in spite of their seeming auxiliary character. The *Upanishads*, having to deal with the experiences of the *Mantra*, possess perhaps difficult words and idioms. The *Upanishads*, on the other hand, strike us as possessed of a dignity of style and a conservatism of diction which make them attractive as high class literary writings.

III.—LITERARY QUALITY OF THE *Upanishads*

There are very many passages in the *Upanishads* which stand out for their intrinsic literary quality. If only we familiarise ourselves with Vedic writing, we may even develop a partiality for its peculiar power of expression. The use of words for rich sounds and mystical expressions will be amply compensated by the treasures contained in the *Upanishads*. Very often the subject-matter itself will be of almost ineffable of conception. Man's highest nature is made the text of a comparison with natural phenomena. A particular passage bringing this out occurs in the *Yajur Veda*. A tree in full bloom, casting fragrance to the breeze which carries it to all directions, is made a fit analogy to a man of nobility doing good actions, the fruit of which really travels everywhere.

IV.—DESCRIPTION OF THE TEMPLE OF GUPTERA, LAKSHNARAI

The *Agnesa* of the *Epics* have been appreciated by all and especially by *Wanderers*. There is a description of the *Dance of Siva* which wonderfully supervenes literary style. *Dance* is represented as a, beautiful dancer appearing in garments revealing and yet not revealing, her form as she approaches her Master and

Lord, the Sun, in his morning effulgence

There are other such passages occurring in the *Agveda*, which give the readers a taste of its literary substance. The Sun's powerful rays are compared to spotted deer that dash in battle against horses. The most beautiful ray is said to resemble a cow that bravely drags itself to its calf. Again a lover is pictured as longing for the arms of his love. The entire piece illustrates a *Mithuna* or a period of amity, because of the different images strung together in a single description. In a passage occurring in the *Yajur Veda*, we find the sun and the moon said to resemble two fishes indulging about in the playground of the heavens. In short, Vedic literature contains many instances to prove its high quality of poetic vision and literary execution. The very basis of the *Rasa* theory, as perhaps a precursor of aesthetic appreciation as handled since its development to the sentence *Rasa* *van* *ubh* (the Soul is enjoyment itself) occurring in the *Upanis*.

Manu's *Nigya Sutra* or Art of Dancing is a book of high authority for later aestheticians to draw upon with profit, and it is interesting to note that the Sage refers to no less a source than the *Vedas* themselves as the repository of all aesthetic knowledge. To make the point clearer, the text is said to be drawn from the *Agveda*, the singing from the *Rigveda*, the predictions from the *Yajur* and the *Rasa* or sentiment from the *Atharva Veda*. All the fine arts, the poetry, music and painting, are supposed to have taken their origin and shape from the *Vedas* alone. The *Pris*, an ornament of exquisite quality, is said to symbolise the Goddess *Is*. The dance postures is pointedly referred to in a

gangs in the Paper Trade. Sculptors are mentioned in the *Sable Paper Trade*. Again a particular description of Darts as a dangerous service is, without any further proof, of the extreme familiarity the Yuletide declares with the art and traditions of dancing. He does every other fine art which has gained its name of glory in our country trace its early beginnings to one or other of these four Yuletide

Chapter III OPINIONS OF SANSKRIT L—LANGUAGE and PEOPLE

Research workers in the field of Sanskrit literature have been able to say definitely that the Buddha taught his disciples only in the language of the people. He also preached his religion to converts who would have needed to hear simply only in a language which must have been the spoken tongue. Evidence shows that words that the language spoken then was an dialect of Sanskrit. We had from several evidences that Indicritic literature, traced to the 7th and 8th century B.C., contains a type of dialect called *Wipadhi* or that which belonged to the country of Magadha. In the 7th century B.C., around the Buddha's earliest followers employed Pali, another variation of Palyitic language. Many religious books and secular writings were composed in Pali. In some of the rock-edicts of Asoka the Great, the language is described to be Pali, while some of the titles of the edicts are given in pure Sanskrit. These facts will collectively help us to an extent to say that, though Sanskrit was deemed of higher merit, Pali alone formed the actual vehicle of intercourse among ordinary people.

According to our traditional accounts, Pŕakŕt denotes a thing which is the very opposite of Sanskŕta. While Sanskŕta denoted a thing of perfection, Pŕakŕt typifies the negation of perfection.

Pŕakŕt must have originated, according to some of our own thinkers, in the motivated attempt by ill-equipped persons to speak Sanskŕt. Inarticulation and a certain slurring over of words must have produced something like Pŕakŕt. Therefore in his work called *Pŕakŕt Pŕakŕt* he something more to illustrate to the line of thought when he says that women and children have a peculiar enunciation of words which results in the Pŕakŕtic form of speech. Perhaps some such reason must have induced the old dramatists of our country to make women characters, servants and the like speak always in Pŕakŕt.

Pŕakŕt leads still to many dialectal forms such as the *Apŕakŕta* which is said to be an offshoot of Pŕakŕt, even as Pŕakŕt itself is of Sanskŕta. We find Kaula Sarvare, the commentator on the *Œil-Sanskŕta* giving such an explanation as that mentioned above for the rise of *parakŕta* dialects.

"Pŕakŕt" also signifies a thing that is natural. Therefore it finds support to some of the modern theories to conclude that Pŕakŕt was the spoken language of the actual forest dwellers before the dawn of civilisation in India. They further opine that when the natural speech of the people became more and more sophisticated (of form and grammar, Sanskŕta or dialectal speech stepped in, in its place.

There is yet another school of thinkers who mainly look at the order, tense and quantities in Pŕakŕt, and

from their resemblance to Vedic types conclude that Prakrit must have used its direct descent to Vedic Sanskrit alone.

Recent ear-dropping Sanskrit speech may be, still there are many who find a natural line to Prakrit. A poet of old describing Prakrit says: "What a beautiful thing this Prakrit is! It is as pleasing as the very lips of one's sweetheart. Indeed what else does love find?" No doubt Prakrit heartfully fits in with women and children.

II.—FAMILIES OF PRAKRIT

The Sage Varroha evolved rules of grammar for Prakrit. He showed us how Prakrit was an offshoot of Sanskrit. Moreover, ancient writers in Sanskrit like Kaśmirabhatta saying that other languages differing from Sanskrit but yet bearing their resemblance to Sanskrit, were termed Prakrits. One of the varieties of Prakrit as known by the name of Pkṛitī itself. There are four well-known divisions of Prakrits as made out by Varroha. They are Pkṛitīya, Pkṛitī, Māgadhī and Śaurāṇī. Pkṛitī and Māgadhī are said to have been born of Śaurāṇī. Pkṛitīya alone is said to have descended directly from Sanskrit. Writers on Prakrit such as Harṣa, Dhanuṣa and Yāgyalkya classified Prakrit into several types. Dharmā in his treatise on Etymology makes out a case for Pkṛitī being employed in the dramatic art.

Some Prakrits were their names in the countries of their origin. Māhātīya is derived from the place of birth, Māhātīya. Māhātīya like the famous Śaiteśākhāra are written as Māhātīya. Māgadhī, Avanti,

lay and Fyoti belong to Mijikenda, Arusi, Lush and Eastern counties respectively. *Ashiki* is said to have belonged to northern Pottot, known to belong to glauca, it said to have been spoken by aborigines and hill-tribes. Goshijira, the compiler of the *Shikishiki*, employed *Shikishiki* throughout his compilation. The names of Goshiki and Shikishiki denote their association with the *shikishiki* and the *hanging tribes*, respectively.

The prevalence of so many forms of Pottot itself proves conclusively the theory of India being the fountain-head of the one underlying source of all languages. Local influences were chiefly responsible for variation in styles of speaking and dialects. The *Pottot*, if mastered thoroughly, will be of no mean help to researchers in the field of Indian history in tracing Aryan influences upon the Indian languages now spoken.

Chapter IV

THE FURĪSHAS

I.—FURĪSHAS AND JĪSHAS

The Furīshas form the nucleus of the discourses in Sanskrit literature. Still, there is similarity in the language of the Upanishads and that of some of the Furīshas. For the Furīshas also contain weighty words, dense speech and profound thought. Besides generally had no reason for getting tired of the Furīshas. The natural flow of the narrative and the ingenuity of the ideas found in them easily attract all.

The Furīshas often appear in the form of verses. Difficult expressions are hardly resorted to in many of them. No doubt, the repetition of ideas sometimes makes wear in the reader, still, comparisons in the *Jāmbh* are many, such as the rare treatment of thought and diction in them. The themes too partake of a didactic quality and philosophical substance. Many later treatises on ethics and philosophy derive their inspiration upon many occasions in the Furīshas. However, they contain much information and many realizations which form the basis for later writings upon Upanish subjects. The only strong criticism that could be levelled against some of these Furīshas is that they

do not achieve history at all.

II.—GLEANINGS

The Purlings are looked upon in this country as the chronicles or records of wonderful deeds of great men of the past. We come across many names of the Gods dwelling in the Heavens as well as of demons living in the Nether World. We learn of mortals who had left behind the imperishable memory of their great deeds of valor and their noble thoughts. We can witness from the way the Purlings are written that their authors believed in their authenticity.

When men of old considered the Purlings a chronicle of the highest ideas worth striving for by individuals some of the greatest truths discovered by philosophy are contained here in many forms, and they make a special appeal to us because of their setting. The *Fedra* *Forma* mentions the efficacy of listening to the Purling as of equal merit with that of listening to the Vedas.

The word "Purling" denotes that which is sacred of origin. The episodes related by the Purling belonging to a past age, the entire compilation receives the title "Purling." Another meaning of the word "Purling" is that it can be fresh, though born of a bygone age. Certainly listeners to the Purling, who feel an eagerness of interest in the themes which they contain, will easily bear out the latter significance of the word.

The Purling has thus our distinct recognition to make otherwise due. They tell us of the birth of the Universe and the destruction of Creation. They provide us with knowledge of the great cycles of time (Manu-

books) and the chronicles of early kings. The chronology alone among the contents needs the addition of fresh matter. The rest never changes. Some of the Fudai details immensely help research work in the field of ancient history.

III.—FUDAI AND UTA-FUDAI

Fudai are divided into *Maki-fudai* and *Uta-fudai*. The former deal with already well-known or both types. But certain special marks separate the bigger Fudai from the minor ones. Tradition ascribes to each group eight or nine Fudai. But in actuality the Uta-fudai comprise a very large number than tradition has declared them to possess. The *Maki-fudai* claim Nijū as their author. Some of the Uta-fudai too trace their origin to him. But authorities are not wanting to show that other writers of no less merit must also have had their share in the task of compilation.

Further classification is found possible among the *Maki-fudai* such as *mai Sūshū*, *Fūjō* and *Fūjō*. Another classification is of *Sava*, *Yappara* and *Shūa Fudai* has also been in vogue. The only redeeming feature in such a division, so far as it touches our knowledge, is the fact that, in spite of any lapse upon the glorious aspects of particular details, the reader's vision never gets clouded by author's prejudices against the way they are written.

IV.—LITERARY MERIT

Some of the Fudai betray beyond a trace of doubt the marks of the Classical literature of a later

period. The *Siddhanta* of Kālidāsa has its prototype in a version found in the *Padma Purāna*. The *Śaṅkha Samudāna* and the *Vikramorvashya* of Kālidāsa, again, have similar episodes found in the *Śāhuk Purāna* and the *Yama Śikhandimāra* respectively. Maybe these similarities are the result of additions of a much later day to the existing Purānas, what the age of Classical literature.

The *Sekha* *Śāhuk* was a great source of inspiration to all those who belong to the *Śāhuk* school of thought. It deals with the life and achievements of Śaṅkha. The style of writing cannot be said to be simple or attractive. But profound thoughts and poetical vision are the chief marks distinguishing it from the rest of the *Mahā-purānas*. The well known episode of charming carpenter, called the *Śaṅkha Śāhuk*, has found a place in the great book. Tradition has it that the great composer Vyāsa, not having attained serenity of mind even after finishing recitation of the *ṅg Purāna*, was inspired to write this masterpiece, which subsequently entered to him the peace which he had obtained from the joy of devotion.

The *Yama Purāna* and the *Śaṅkha Śāhuk* are deemed the twin sources of support to the philosophical speculations of Śaṅkha. Śaṅkha himself is said to refer to the *Yama Purāna* somewhat frequently. Many of the other philosophical schools too take for their main source of profound significance found in the Purānas. On the whole one distinguishes of the Purānas cannot except one error, i.e., they all form a channel, as it were, for the free flow of our cultural heritage and tradition as well as the source of our philosophical

though.

V—JUDAS

Judas forms an integral part of the *Putovanje*. Apart from the name, very little can be found in them to distinguish their character from that of other *Putovanja* in general. But, of course, there is a mass before to differentiate the two. Certain regulations are enforced as obligatory upon *Putovanje*. Such half-hearted rules do not restrict the scope of *Judas*.

The word *Judas* denotes that which happened. This supplies the clue to the belief that the incidents recorded in them are either what actually happened or were perceived by the person relating them with his own physical or super-physical powers. From this the inference can be drawn, that the *Putovanje* were not actually recorded from observation, then and there, but from hearsay and traditional belief as their source. Another supposition is also possible, that the *Judas* must have been of a later date than the *Putovanje*.

The *Judas* are not many in number, of any rate not those within our knowledge. The *McMalkinac* of *Vukob* is the well-known *Judas* we know of. The longest narrative of more than a lakh of words in mass of is this work. The language is generally easy of understanding but occasionally stiff and proves a stumbling-block in the progress of the reader. Prose flights and literary grace of understanding range and variety fill the pages of this long poem. *Vukob* was no ordinary writer. His comprehensive vision embraced many a topic of both important and remote value. Some of the world's best types of characters still about

in the pages of this great epic. Characters of mighty flesh and movements had a liberal treatment here. If the author has given us his own estimate of his work in these words: "What is not here cannot be found elsewhere," it only proves a well-deserved complacent pride in his own laborious attempt.

There are persons who view the *Jāmbhīya* also as an *Bhāṭya*, because of the traditional belief in the antiquity of the life and career of Śaṅkaraśastrya as such. Moreover, the *Jāmbhīya* is treated as the first poem or *Jāmbhīya*, from the fact that every other work of his work of every other poet models itself more or less upon it. Of course, beyond these two epics no other work is deemed of such merit as to be spoken of as an *Bhāṭya*. Comparisons of adequate length and comparison of many verses or stanzas became the normal feature of *Bhāṭya* after the age of Jambhīya.

Chapter V

THE ŚĪSTRAS

I.—THESE ŚĪSTRAS AND COJYOTTS

It is no exaggeration to say that of this entire land of Bharata Varsha has preserved anything at all without any break in continuity, it is her great system of religion. Hindu religion in its ultimate analysis is another name for the philosophical truths revealed into daily life and conduct. Adherence to Vedānta is the gospel of every one of our books of old, whether the Vedas, the Purānas or the Itihāsa.

Philosophy becomes operational thought when the subject-matter is treated scientifically. Treatises containing disciplined thinking and systematic experiments are generally termed Śāstras. "Śāstra" denotes anything laid upon us as obligatory. Compulsion is implied necessarily when penalties for disobedience to regulations become normal events. Hence, perhaps, a certain amount of discrimination on the part of the people to the rules of conduct enjoined by the Śāstras. It is to persuade the unwilling minds that resort is usually had to Purānas, Itihāsa and other literary forms containing the same objectives of knowledge embedded in story. But the bright intellects among us derive no

easy satisfaction in dogmatic assertions but associated only by realisation of a high order that would lead to safe conclusions by reasonable arguments. Therefore, the study of the Sikhs in order to acquire discipline or to improve the existing faculty has become normal. Moreover, the historic reasoning is not metaphysical and not philosophy does anything but hard study and a reserved approach.

Of course the generality of enquiring individuals may regard the study of the Sikhs as a sheer dash for publicity and attention. But in truth one cannot minimise the value of such earnest studies as contributing immensely to the general march of the intellect. Every one of the Sikhs provides only the slightest glimpse of duty of every individual born in the world and reveals the inner meaning of the Vedas as helping human beings to reach their goal of life. Nevertheless, however much the name the signatures of all the Sikhs may appear, their distinctiveness and individuality are not unacknowledged claims. For we can unmistakably trace in each of the well-known Sikhs a mode of original thought and unreflected opinionism that are not commonly met with anywhere outside. Very often the Sikhs provide no clue to the various stages of brain capacity of the persons reaching the ideas contained in them. The degree of ability of human beings also varied, the necessity for a larger number of books with their individual appeal or merit. This habit of dealing in a systematic way with all subjects made even the treatment of common topics like cooking, the string of ailments and the governing of countries receive as standard the application of Sikhs.

Two main groups compose the *Śāstras*, the *Jāta* and the *Mūhya Śāstras*. The former require faith in the text of the Vedas and in the existence of the other world. The latter dispense with Vedic texts and make the individual depend upon himself, as represented by his own reason, for salvation. The latter group includes the *Cārvāka*, *Jain* and *Buddhist* schools of philosophy. The *Cārvāka* does not rely for anything upon the Vedas or the long tradition or wisdom of our Sages. The followers of this school attach practically very little or no value to things not observed or perceived with one's own senses. This school postulates only four elements as composing the universe and leaves *Ātma* or other sort of soul out. According to this system of thought, man is born only to live well and to have no worry about a future world as the sequel to his mortal actions. The motive for the evolution of man, in this philosophy, is only an earthly life. Man perceives alone in the basis of this philosophy the knowledge of which is deemed to be no less than the preceptor of Heaven, *Brahma*.

II—*Śāstras*

The *Buddhists* are followers of the religion preached and propagated by *Gautama*, the *Buddha*. Unlike the *Cārvākas* they believe in the existence of the Almighty as well as of the other world. According to the teachings of the *Buddha*, in the state of *Maṇasā* or *Manasā* the existence of God and of the other world is but a logical inference. But once *Māyā*, or the state of *Liberation* is attained, there will be nothing positive to be gained by the soul of man, in other words, it will be

a state of negation or *Nirvana*.

The followers of the Buddha treat their master as a true representative on earth of *Deviata* or the Supreme Being. The chronicles of the Buddha's life give us accounts of the Master's meditations getting disturbed by ideas of Love and of persons who tried to wrest him away from his meditation. Certainly our outcome of these stories is clear, namely, that the Buddhists also have a belief in the Heavenly realm and in the existence of persons known as Immortals residing in such a place.

The main-basis of the Buddha's philosophy is his own personal experience. His utterances disclose his disbelief in the authoritativeness of the Vedas. His own teachings start from the Enlightenment he received. Many of the conclusions arrived at by his understanding of the Truth are born of his personal observation or acquaintance with life and his own reasoning. When such the steps for argument and personal derivation gets recognized, *Tarka* (Steps or Theories of Logic) find their steps basically or normally employed in advancing any arguments in Buddhist philosophy. Maybe what we describe as *Tarka* (Steps at the present day has departed much from the old system, which alone is much as evidence in Buddhist philosophical speculations. None can grasp the best of the older system possessing more systematized thoughts and advanced reasoning than the later *Tarka* (Steps. Indeed, Dharmakīrti, one of the eminent philosophers of the Buddhistic faith, will really get to shame later logicians if we own *Tarka* system.

The Buddha had four important disciples. It is

recorded in Indian literature is that the Great Master taught his disciples in a manner that roused individually the brain capacity of each to receive wisdom. Hence, perhaps, the difference in thought given expression to by the disciples, which ranges from the negation of an all-pervasive Deities to the preceptibility of the Universe to the individual.

Lord Buddha's religion became wide-spread in India for a period only. Some Hindu traditions, under great teachers and leaders of thought, brought even more the people under its sway, so that Buddhism had to seek a home elsewhere. Hence the centres of Buddhism in the countries lying to the North, South and Far-East of India. One particular theory found in the Buddha's teachings can give little acceptance to any of the other systems of philosophy except Advaitism, namely, the doctrine of *Mâyâ*. One great landmark of advancement in the realm of thought left by the Buddha's philosophy is the freedom and scope for intellectual exploration, recognised in India from very early times.

III — JUDAISM

The founder of this independent school of thought or religion is known as *Josh* or *Jesus*. He enjoined upon his followers the doctrine of *Amara* or non-violence to anything in Creation by thought, deed or speech. He required strict adherence in practice to this important principle of life. Judaism has not, like Buddhism, suffered total eclipse in the land of its birth. There are still followers of Judaism to be found in every part of India, who make it a habit to have their supper before

dark as account of their attempts to avoid the possibility of insects falling into the flame during the night.

Jur's own authority forms the backbone of the religion that he preached. The Hindu Scriptures had no recognition in his system of thought. It is natural, therefore, that Brahmins or Jains (as opposed to their religion) is only a limited class. It is for this reason that Jainism has been given no place in the group of orthodox religions.

IV —*ĀRTHA DĀRMAṆ OR ORTHODOX DEVOTION*

The main orthodox philosophical schools are six in number—Sākhya, Yoga, Vaiśeṣika, Mīmāṃsā, Mithavāda and Vedānta. "Darśana" as a word applied to all these schools because of the perception of Ātman as Absolute Knowledge through every one of these six systems. Moreover, though these six orthodox schools have in common features distinguishable from the unorthodox systems, still they are also, among themselves, greatly at variance on points other than the acceptance of the Vedas as of Supreme authority. There are certain fundamental conceptions in some of them which may even appear to differ radically from ancient conceptions of our religion, as, for instance, the Sākhya system's not relating to God's existence at all or the Yoga system's not attaching any great binding importance to the Vedas or their ritualistic aspects or the Mithavāda system's not considering any other aspect than the ritualistic practices as of supreme efficacy. Still the above three are grouped in the *Ārthya* Religion because of the common significance, tradition having accepted them as belonging to the orthodox group of

philosophical synthesis.

No doubt there are confusions prevailing, pertaining to the true content of these schools of thought. For instance, Siddhya and Yoga are sometimes spoken of as one and the same. Again Minimal and Vedanta are mixed up. As a result of such confusions, some begin to include Nyāyism or Grammar as a Vedāntic project because of their inability to fill in the gap otherwise created in the group of the Vedāntas. Of course, one final conclusion we wanted escape from, namely, that the Vedāntas are always and according to all known schools of thought or philosophy.

V—SARVATA

The Sage Kapila originated this system. His works are not in existence today in any part of the world. Īvara Kṛpā, a later follower of this school, however, gave to the world in a condensed form of about seventy verses what had been expounded in the last works of this system, like the Yoga Sūtras. This text of Īvara Kṛpā alone provides the base for the development of the Sādhya philosophy. According to Siddhya regarding Śūddhā (intelligible) is also meant. Puruṣa or Soul equates himself but refuses the functions of Śūddhā with its own. It is on account of this fundamental recognition that much of the world's sorrow is imagined by man as his own. Only if Puruṣa gets dissociated from the intellect, will Śūddhā or Liberation await man. The Universe or Creation as it is visible or perceptible cannot be viewed in this school of philosophy.

The word "Sādhya" means attainment as well as knowledge. Such meanings seem appropriate enough

in their explanation to this system of thought. Because the Sāhitya system analyzes and classifies the world into twenty-five entities, the first of the above significances will be this given. Again, because Sāhitya tells us to differentiate between matter as such and Soul, the latter significance also falls in this applied to it.

VI—Yoga.

Yoga deals with the practice of a philosophy treated theoretically in Sāhitya. But Yoga gives more information than the Sāhitya. While Sāhitya hardly mentions a Supreme Soul, Yoga definitely concludes its existence. Yoga specifically dwells upon the control of the mind and the senses as the practice of austerities for realization of the Supreme Soul. No doubt, in laying emphasis upon practice of the various steps leading to Realization, it has necessarily to upon faith in Scriptural authority as of paramount importance. Still Yoga cannot dispense with faith altogether, as it believes in the preliminary initiation into knowledge by a Preceptor or Master, whose command or approval alone paves the way for ultimate Realization according to the Yoga practice of a disciple.

Patanjali is assigned as the author of this great system of philosophy. He has elaborated the entire system in about four chapters or Sūtras, as they are called. Vyāsa is said to have written the commentary on the Patañjali Yoga Sūtras. Yogas generally follow the guidance of both the original text and the commentary. Bhāskara, Lakṣmana and Ājama are the three principal principles upon which the entire thought of this system revolves.

VII.—YAMBUKA AND SYRYA

When Yudhishthira became emperor, the followers of the Yambuka and Syrya systems soon combined the two thought with all the weapons in their armoury. They re-established the conception of a Supreme Being as all powerful and inevitable.

Yambuka was founded by Kanika. He relied upon Description, Influence and Comparison as supporting any final method to reach God. There is not much practical difference between Yambuka and Syrya systems, save in use of two details. Syrya is spoken of by another name, more familiar, as Turka. The above two systems penetrate into the significance of the things that are possible. By a gradual increasing process of elimination, they both aim at the apprehension of all sources which alone, according to them, can bear the fruits of Realisation.

VIII.—DURGAMAYEKIYA MOKSHA

[Turka Saupada Dharma]

In the present educational system for imparting Science, Turka is generally imparted as an essential for developing the students' power of concentration. Turka is more than thought than Yambuka, the reason, as it appears, being that Turka is more refined of nature than Yambuka. Syrya, therefore, a complete and self-sufficing system, is more often resorted to for making the student as rationalist. Moreover, many of the technical terms found commonly in all the other Sastras have found a repository in Turka. *Asambhava* or *Intelligence*, a basic concept in Turka, is in a great extent employed by all the other Sastras. *Prana*, the *Grana*

manus and Kṛishṇa, the great *Upanishads*, are by tradition just together for convenience. One important distinction between *Taittī* or *Nyāya* and *Yājñalkya* is that the former approves of the authority of *Śruti* or the *Verba* in a more pronounced way than *Yājñalkya*.

IX.—MIMAMSA.

Mīmāṃsā is one of the integral parts of the system of studies in the *Verba*. It is full of principles interpreting the textual matter of the Scriptures. A thousand *śūtras* or *śāhikāras* discuss the subject. Every *śūtra*, in turn, formulates a rule of interpretation. They are so well constructed that they are of immense use generally for the interpretation of other texts wherever they may be found in Sanskrit scientific treatises. For instance, legal books receive considerable elucidation of their texts by the aid of such rules of interpretation.

Mīmāṃsā is also called *Yājñ Śāstra*. Hence the reason for this is the habit of concerning every sentence in the system of thought. Anyway the very name "*Mīmāṃsā*" implies a method of investigation of knowledge with rare delimitation in detail.

Jaimini was the originator of the *Śāstra*. The subject is divided into twelve chapters. Though they are included in the form of *Śāstra*, still they are not so located as the *Yajurveda Śāstra* of *Yājñalkya*. One *Śāstra* was the elaborate commentary upon *Jaimini*. The commentary has an immense field upon which than the *Mīmāṃsā* of *Yājñalkya* for its style and execution.

Another glossary, called *Pratibandha*, added to

own contribution to Schlegel's work with the name of *Uphat*. Emanuel Shapiro was a scholar of greater repute, who wrote out critical notes on Firkbein upon Schlegel's book. He is a name to compare with in the field of knowledge. His services have been recognized by scholars, ancient as well as modern, on of considerable value. Certain new points found their way into Emanuel Shapiro's work, which show their derivation from Firkbein's earlier line of thinking. The two lines of thought covered greater and greater accumulation so that, with the passage of time, two distinct schools within Minimalist, the Shapiro Note and Firkbein's systems became familiar to scholars in the subject. But it is indeed strange that we have today only exponents of Shapiro's Note, while of the Firkbein's or Shapiro Note system only a few of none at all exist. A third school of Minimalist attributed to Epstein also came into existence, though there is little trace of it found today except in the familiar idiom for describing novelty in Israel as "Moshe's third path."¹⁷

Emanuel Shapiro has totally understood Buddhistic principles in his great work. He was such an addict to intellectual honesty that a story described him as having learnt the Buddhistic philosophy directly from a Monk of Tibet. It seems that he had to represent himself as a regular Monk of the Buddhistic Order and for that he had to put on the yellow robes. The story further adds, that in return for what he afterwards realized to be a wrong act on his part, he made a list of gifts that, those listed into the boxes and got consumed by them. He was also dutifully known as one of the earliest to expound the theory of the *Imman*

conscience as a factor to be reckoned at intellectual speculation. He gained much support for this from Kāśhīna the poet, whom he seems to have greatly admired, but he recognised Kāśhīna as of equal rank with a writer of Saṃyā.

The Mīmāṃsā depends for its sustenance upon the Scriptures alone. Practically, God is denied by this school as of no significance. Its followers have the conviction of their view on the important aspect of the Vedic teachings. Therefore they say that the Vedānta or statements of the Vedas have simply to be obeyed without hesitation. If the Vedas have ordained a particular action or rule of conduct from their purport, certainly such an action or rule of conduct will have to be observed as without variation.

The influence of Mīmāṃsā was once so wide-spread that even the masters in the other Śāstras failed to show regard for this school of philosophy. Some of the earlier writers went to the extent of describing Mīmāṃsā as a hind of the Progress of the Gōdāra of Learning. Though every Śāstra accepts Mīmāṃsā rules of interpretation when dealing with textual construction in its respective field of knowledge, one particular point of Mīmāṃsā cannot have escaped the notice of all of them, namely, that Mīmāṃsā nowhere makes even a faint reference to the existence of Ātman or Absolute Soul, nor does it point out the way to Liberation as attainable only by the realisation of Ātman.

II—YAMARTI

Generally the Śāstras speak of Mokṣa or Liberation directly as well as indirectly. They all differ also

as to the way Śaṅkara presents itself to the reader of such *Īśa Mīmāṃsā*, which does not separately deal with *Śaṅkara* (perhaps has implicitly suggested some such thing when dealing with *Śaṅkara* as the school of *Happiness*). Every other school, too, whether knowingly or unknowingly, points to some objective similar to it. For instance, *Tantra* has analysed everything in *Śaṅkara* only to arrive at an ultimate stage where *ātman* gets destroyed. *Siddhānta* has reduced the *Śaṅkara* of the *Upaniṣad* and its ultimate destruction only to arrive at a stage where neither will affect the individual. *Yoga* has sought out the way to *Tantra* or control by analysing every *śāstra* of the remaining *Āgama* *Yoga*. *Mīmāṃsā* speaks of the actual words of words mentioned in the *Karma Kāṇḍa* portion of the *Yajur* texts as independent in everyone for every *śāstra*. As a matter of fact, every one of the *Śāstra* has been upon some aspect derived by it as of greater importance or significance than the rest, though in doing so they are all taken from the *Abhidhāna* or *Āgama*, which proves the main preoccupation of *Yajur* *śāstra*.

Yajur, the versatile and encyclopaedic writer, elucidated the glowing doctrine of *Yajur* in about 200 *śāstra* called the *Śāstra Śāstra*. These *Śāstra* are directly the outcome of a mind, discussing the *Upaniṣad* *Īśa* as *Mīmāṃsā* relied upon the *Karma Kāṇḍa* of the scriptural text, as *Yajur* takes for its base the *Jñāna Kāṇḍa* of the latter portion of the *Yajur*, maintaining the *Upaniṣad*. *Yajur* has also another appellation to describe it—*Upaniṣad Mīmāṃsā*. *Mīmāṃsā* paper is generally known also as *Īśa Mīmāṃsā*. *Yajur* has also those who opine that *Mīmāṃsā* and

Yogas, together form one integral whole of Vaish thought. But in ordinary parlance they are deemed quite different, since they differ widely in the principles and methods of approach to the Supreme Good for man.

The *Iskcon Sāras* of Nityan are contained in four chapters of his book. They take for the development of thought the following topics in this order: the composition of the *Upanishads*, the need for removal of differences existing in the various schools, the classification of the methods for attaining oneness with the Brahman and the correct definition of *Widya* or Liberation. Great teachers like Śaṅkara, Rāmānuja, Nityān and Śrī Kṛṣṇa, and a host of lesser teachers belonging to the respective schools of thought, have each tried to comment upon and explain the contents of the *Iskcon Sāras* of Nityan.

Śaṅkara (1st and 2nd centuries A.D.) is considered the best of those who have dealt with the *Iskcon Sāras*, as the later commentators refer with great regard to his opinions in their works. Modern scholarship assigns Śaṅkara to the latter half of the eighth and the earlier part of the ninth centuries after Christ. Tradition, in conformity with what has been handed down from the historic events established by the great Śaṅkara himself, places him in such earlier times, i.e., somewhere near the first century before the Christian era. Literal evidence from Śaṅkara's works suggests earlier dates upon the *Iskcon Sāras* of Nityan. But the existing commentaries are from the four great commentators Śaṅkara, Rāmānuja, Nityān and Śrī Kṛṣṇa, who have each propounded philosophy according to how they understood Nityan's mind.

Sankara's philosophical exposition have the wide influence and the greater number of followers in the world. The story of Sankara's life or *Santhana Vyasa*, as it is called, makes it out that the philosopher passed away in his thirty-second year. But within the short span allotted to him, he had secured the intelligence of the land to infuse courage from his doctrine of Advaita or Monism. Besides his chief work, his main *Shloka* or commentary on the *Brahma Sutra* is the extraordinary brilliance he secured even while so young an sixteen years of age. Sankara's profounder, *Krishna Shakti*, but strictly does much pioneering work in re-establishing Hinduism as against the prevailing tenets of Buddhistic thought. It was Sankara a lot to root the outstanding forces against Hinduism completely and even to induce masses of conviction with his followers by clear intellectual reasoning, which stands to this day defying any amount of argument and metaphysical speculation advanced by religious thinkers the world over.

The doctrine of Advaita embodied in his philosophy lifted the minds of thinkers from the intellectual toget they were in. His main works too contributed not a little to a more and steady outlook in his followers. Apart from his great commentary on the *Brahma Sutra*, he wrote clear elucidations of the two major Upanishads, the *Shvetashvatara-Gita* and other religious texts. His main philosophy in every one of his works was to emphasize the nature of all life. Thus Sankara's job was remarkable. He composed a number of poems also in praise of various forms of the Hindu pantheon, each of which contains the same philosophy of the indivisible nature

of all life on earth. Even single sentences of his do not fail to reflect this most central point of his philosophy, so that any one who chances to pass into his mind will not be left unimpaired in the matter of his philosophical convictions expressing themselves unambiguously in every one of his compositions, big or small. It may require people to be delivered of the practical need of Sufferer resorting to the method of making everything he wrote so self-contained in order to be of immediate help to individuals, who might have no easy access to his major works, at an age when growing deaf had come into him. But, strongly enough, in most of his numerous writings can be found one single instance of his attempt to refer to himself in any of his previous books or compositions. In this he showed a rare freedom from vanity of the type usual with writers, however correct or modern.

To summarize Sufferer's main principles, man suffers more often than not from a lack of intellectual reasoning; it is when the mind clears up and receives light that the unshining darkness of his ignorance leaves him from its quarters. The bright world around us is but a dream made of such substance as would disintegrate at the touch of penetrating thought: every bit of life around us will bear not the burning gaze of a single soul as Jesus, only sight of Brahman or Jesus can riden the mind from sleeping to physical matter; the Absolute Soul or Brahman, always remains one and indivisible; it expands and penetrates everywhere like ether; people in their unenlightened state of mind imagine all living beings to possess individual or separate souls; such a conception will be discovered to

be hardly sustainable the western people realize how they resemble separate dwelling places, distinct in their individuality and associations, but the moment these structures collapse, the space within is merged by their separate selves mingled with all space outside without leaving any trace of separateness, similarly when the physical nature of every individual ceases, the soul which escapes destruction and merges freely with the all pervading *Ātman* or Eternal Life. The usual analogy drawn by philosophers is of the mud-pot enclosing space that is circumscribed by the shape and size of the pot but which loses its identity of shape and volume the moment the pot breaks and the space available within the pot merges with the space outside. Therefore, each individual soul is nothing but the *Brahman* itself whether we call it *Ātman* or the *Supreme Being*.

Śaṅkara relies upon the hermeneutics concerned in the *Upanishads*. He makes no mere assertions but shows by simple arguments how the conclusions arrived at are inevitable. At the same time dry intellectualism and argumentation by themselves do not fascinate him. But in trying to found a philosophy upon what the *Upanishads* have intimated, he shows an incapacity of thought and an originality rarely met with in any other thinkers, either ancient or modern. Some feel that Śaṅkara's thought in its entirety is contradictory to all other schools of reasoning in the field. But if one reads Śaṅkara closely, not only will he escape criticism for his individualistic fashion of reasoning, but also he will reveal a scheme of philosophy which actually leads some far away other school of thought to burn out a stop, as

it was, in the building up of his own arguments. He cannot help leaving on other minds an impression of his unapproachable position for taking infinite pains to understand every other view-point and to arrive at a position which really leads but a indirect step in advance of all others and an unperfected method of intellectual comprehension of the Hindu religious thought and culture.

Generally every founder of a school of thought indulges in a strong rejection of other view-points. Śaṅkara is an exception to the generality. He acknowledges boldly what he owes to others. *Udayanācārya*, a later thinker and profound scholar of metaphysics, compares himself by the side of Śaṅkara to a retail dealer, while Śaṅkara resembles a wholesale vendor of the merchandise of thought. Several *Protestants* in recent times called Śaṅkara's intellect an eighth wonder of the world. Even Śaṅkara's own opponents have owned his remarkable intellectual gifts. Professor MacEwan, an Oriental scholar of deep sympathies, has expressed the view that the Advaita thought of Śaṅkara is the natural consequence of the teachings of the *Upanishads*.

Masters (19th century). When a school of thought takes root in the soil and the followers of the school begin to exceed the legitimate bounds of practicality by their enthusiasm, for and glorification of its founder, it is natural indeed for others to grow impatient of their unbecoming an extreme form of dogmatism. Further, they cannot remain idle, but try to find out ways of counteracting the above-mentioned among the followers of such a school and of bringing the latter round to their

and Yama Mishra, another great religiousist, began to revive a fresh approach to Upanisadic thought which is identified as Dvaita (Dvaita). If our own conjecture could be allowed scope for dividing the credit for the slow rising of modernism for Sarkar's philosophy in the period when Mishra lived, we can trace it to what the popular notion must have concluded in Sarkar's philosophy was lack of faith in God's greatness. The Advaitic thought, which denotes a stage of development when the individual soul reduces the Brahman and tries to equate itself to it, must have looked too heavy on the wall for the later religiousists to follow with any expediency.

According to Mishra traditions also, *Mayadev Prayas Prayoga* was born only during times that showed a tendency to scientific philosophy and formalism in the existence of things as entities. *Madhvacharya* re-established, according to this school, the reality of the world and the existence of Individual Soul. His thoughts are the very antipodes of modern popular Dvaitism, speaks of differentiation as of the very essence of creation. Mishra openly questioned Sarkar's doctrine as not founded upon the teachings of the Upanisads, and interpreted his interpretations upon a phrase found in the Upanisads, according to his own authority—“*Jyeyam Shakti*” (Difference is true). He postulated, therefore, his perception of divided difference as of utmost significance to his thought. These may be enumerated as differences between (1) Godhead and individual, (2) individual and matter, (3) individual and individual, (4) matter and matter and (5) matter and Godhead. He insisted upon worship

of God in some form so essential to every individual's attainment of salvation. He appeared, of the caste system, as of paramount importance to the doctrine of differentiation.

A great devotee himself, he began to exhort his followers to worship God in some form. He was known to those who through means tried to establish an ultimate Reality or Absolute Real without steps or order. He did not control the criticism of Acharya as an unhealthy consciousness born of one's own ignorance as a feeling of equality with Paramhansa or Godhead. He wrote voluminous commentaries on the *Aranyak Samas*. He also wrote commentaries on the *Upanishads*. A work of Vyasa called *Deviana Tantra*, which is referred to in his *Saras Sargas* unfortunately lost to the world. On the other hand, his commentary on the *Shloka-of-God*, which is available, contains an interesting range of ideas. He writes in the fashion of Shriya, terse and pregnant with meaning.

Devanic thought has taken much support from the Nyaya philosophy. The followers of this school have both unity of language and customs wherever they may be found. There are many sects of this religion, which do great work by way of propagation of the tenets of Mimamsa's philosophy. Many hundreds of the followers of the school are also found in many parts of the subcontinent.

Ramanuja, (12th century). The frontness of this religious teacher may strike a superficial on-looker as a sort of compromise between Buddha's monistic thought and Mimamsa's dualism, though Ramanuja was rather chronologically than Mimamsa. For in the philosophy

of Khandoga we find both the concept of difference and that of non-difference reconciled and made the edifice of an independent school of thought. According to Khandoga the Universe is the entire body of which God alone is the Mighty Soul. Just as the individual cannot be identified with his parts and just as one leaf cannot be identified with another, God is at the Universe and at the same time apart from being identified with it. Further, in creation itself no one object is identical with any other, as there are real differences among various objects. Therefore it is that the philosophy earned the name of qualified monism or *Vaiśiṣṭhism*.

No doubt Khandoga's basic concept contains the components of Pantheism in the figure of Śrīman Mātanga. The other Gods of the Hindu pantheon, including Śiva, sink into an event when compared to the All-powerful Vya. The pleasure by which a manach achieves for the individual is disclosed as follows: By constant service and entire surrender of oneself as an individual soul to Jīvanmūrti he ascends the steps of spiritual experience. The individual soul in the course of its ascent reaches the final rung of the ladder, namely, *Vaiśiṣṭha*, where Śrīman Mātanga always resides. The individual soul becomes restless of form as it approaches the abode of Mātanga, and lost in the adoring bliss of His presence. The very presence of God is another name for *Ananda* or Bliss. The individual soul does all such *Kāṅkṣas* (wishes) as would locate God's great permanency for itself. Apart from this attitude of a servant to God, there can be nothing more for the individual soul to expect here. Therefore it

in that project marks out the path of surrender of the self, as much emphasized by Śāntideva as of vital importance. The ego of the individual must be consumed by the fire of devotion, and when the individual soul gets purified of its dross, then the Lord of Vaishṇava or the Lord Śaivite accepts him or he meets him: personally doing service of his own free choice... But an essential difference always is maintained between the individual soul and the Supreme Soul, namely, that though in every way the Jīvanmukta that has raised itself to perfection resembles God Himself, it will not hear the Goddess Lakṣmī and the god, Kāntaśiva... Other attributes too of his personal glory will distinguish Him from the Jīvanmukta.

The dualistic aspects emphasized by Śāntideva are not totally contrary to the religion... Again, devotion to God happens to be common to both these religions. Śāntideva was not the first to develop his school of philosophy. Many earlier thinkers had provided the ground at their works for his philosophy to receive its mature analysis. Śāntideva consolidated the ideas which predecessors and systems laid them into a coherent theory. Like the other two Achāryas in the field of Śāstra research, he also wrote profound commentaries on the *Bhāṣya Sūtra*, the *Bhāgavad-Gītā* and other religious texts... But the Upaniṣads did not directly resolve his concerns, though this significant gap left by him in the volume of textual support for his philosophy was filled up by the successors of a later follower of his school called Rūpa Śāntideva. Moreover, Śāntideva's followers place equal faith in the *Pravāraṇa Āgama* and the *Yoga Purāṇa* as of equal importance with the

Upasaya.

The contribution of Rāmānuja to the existing works on philosophy was a commentary on the books of Baddhayan's brief commentary on the *Brāhma Sūtra* called *Prāsa*, that was already in existence. Rāmānuja's philosophy includes the normal ontological religious quest in putting its faith upon God for salvation. There are not unusual difficulties placed before the followers of this school in comprehending the philosophy. Besides a very austere person, Rāmānuja showed such extraordinary humanitarian principles that even deemed outside the pale of Hindu society was welcomed by the zeal of his religion. In fact he was a great forerunner of the modern reformist tendencies in Hindu religious revivification.

Śrī YAMUNĀCHĀRYA or YAMUNĀ DEVIJĪ, as he was more familiarly known, was the next in rank to Rāmānuja, who was responsible for carrying on the work of propagation of the principles of thought enfolded in the school of qualified monism or *Vaiśiṣṭhīva*. His remarkable services in that field as well as his great literary output, not to speak of his powerful personal traits, brought him such wide recognition and admiration from the followers of the school, that in a few decades after his entrance a shrine in the Vaiṣṇava temple became his due.

XI—YAMUNĀCHĀRYA OR CHĀRYA

If philosophy leads one along the path of *Brahmā*-*śūtra*, as does Germana, according to traditional belief, take a man to the goal of *Īśvara*-*śūtra*. No doubt the main occupation of Yāmūnāchārya is to formulate rules to

prove the construction of sentences and to explain the usage and construction of roots, etc. Vyākaraṇa itself escapes the correct slaying of language. A superficial impression may give the idea that the Shāstra deals with the forms and not with the substance of things. The profundity of Sanskrit grammar is not to stop with mere superficial ideas, but to delve into the derivations of roots, the theories of cases and the uses of words and the philosophy underlying the significance of language as such. Sanskrit grammar has earned another appellation to describe it: *Jāla-Bhāṣya*. It is the net of thought spreading the philosophy of sound.

In the entire sphere of Sanskrit language nothing can ever escape the control of grammar. Some of the most curious rules are found in it. Pāṇini was the author of the *Vyākaraṇa Śāstra* and his work is commended by the best of world's intellects as of supreme merit. A deep study of his Śāstra, as it is, will have the importance of Pāṇini's moral observations of every word which by the "links" or chords of his thought he had joined together. Scholars, as usual judges of intellects, readily set in admiration of Pāṇini's monumental labours in bringing out this work of grammar.

The *Pāṇini Vyākaraṇa Śāstra* contains 8 chapters and the entire volume of his philosophy of grammar is built upon 24 fundamental Śāstras. In these 24 Śāstras he has arranged the Sanskrit alphabets in a particular order which itself shows the wisdom of the composition and exhaustive quality of his writing.

Tradition says that before Pāṇini's work there were 8 other systems of grammar. But they are not as yet known to exist anywhere. Patañjali added his

Iravalka commentary on the work of Pindar, which earned the high epithet of the *Maha Shloka* or great commentary. Pratyak's language study approximates the style of the text-writer himself. Another important grammarian known as Vriksha Kira edited a few more Shloka to Pindar's number.

Even if Vyākaraṇa cannot satisfy all the exigencies of a lexicon as some would proudly claim for it, still we are sure cannot go unnoted, that, without a very good grounding in Pindar's Shloka, no knowledge of any of the Shloka can be effectively acquired. Ananda Yashara has opined that the study of Pindar is indispensable to the mastery of any of the schools of philosophy.

We cannot close this chapter on the Shloka in Sanskrit without mentioning the many other fields of thought and information available from the Sacred language or various like astrology, astronomy, law, medicine, political science, etc. As it will be difficult to long to even mention of these subjects within the modest limits of this venture, we have perhaps to leave the vast reservoir of knowledge revealed in them not even listed in.

Chapter VI

LIVES (POETRY)

I—TALKING OF POETS

Spoken words are easily forgotten. But those preserved in writing cannot easily share the same fate. Further, writing in an effective language imparts itself on words that read it. It is not that the power of language can ever bring to life what otherwise lies beyond or dead.

The language of a poet has a more interesting tale to unfold. Though the same words and phrases as those we use are found in his vocabulary, the moment he touches them with his magic word, they assume quite a different shape and appear colored with a deeper significance. The same words and turns of words when they emerge from the depths of a poet's soul appear as if washed, lifted up along with them to regions of rarer thought. We children seek un-changed language. Poetry. From the least to the biggest object in life, everything receives a poet's attention and becomes immortal, but it gains the power to last as long as language itself lasts. The story of the exile of Söl Blacconides and the brief voyage of a child equally live in the memory of people, if poets have

only revealed them, with form and beauty. He is again a little less or a glowing diamond, a poet hardly neglects it but analyzes it in lines of his own visible language.

The poet's eye does not stop with mere sight, but develops insight as well. The peculiar joy resulting from a poet's observation of his life, therefore, lies in a greater awareness. His place in our hearts gets more and more secure with our imagination stirred and our hearts expanded. We become in essence all those practically alien to him and feel no shame in hanging on the very tip of his pen.

But poetry does not respond only to everybody's feeling. Hence perhaps the saying that Dante was born, not made. In Dante we find a higher standard adopted to identify one as a poet. Unless one has a comprehensive grasp so as to know clearly all things, he cannot be called a poet of great mark. In order to address such an audience and such comprehension, a poet needs much more of insight than usual things are ordinarily involved with. Mathematics as the notion of Life and Death becomes an integral part of the poet's preparation for his task. The famous poetical in Villon's writing of the *Arrestation* presents to us in what category high-class inspiration had been placed by our ancient.

Thus, a great artist does not stop with gleaning the fruits of his own observations of life. He creates another world, as it were, with his pen. And for that a great theme or a lofty ideal alone proves a fit subject or material to work upon. When once possessed of a great theme, language naturally gets revealed to him.

Such, the world over, has been the experience of great masters of literature.

No doubt there is a man that writes requires only something like a peg to hang their ideas on. Certainly we may feel no aversion to things slight or even unworthy when looked by a skilled writer, for he can make them appear beautiful. Still, the intrinsic merit of his writing would lack the power of endurance. Critics may spare him for the time being the subject of his choice, even as they may not much mind a selfish or mean particular when mixed up with a great one. But the true reader, or connoisseur of art may feel the hollowiness of it all when testing it in the crucible of his poetic experience. For a genuine art lover knows how to distinguish between a wisp of steam whistled with flowers and water and the really scented smoke as a cloud which can show adequate reality all around.

To put it more succinctly, then, we cannot as lay-disciplines looked to poetry to elevate the morals and to substantiate the standards of learning. Theories like Art for Art's sake never had an iota of appeal to them. They would not permit a poet's choice of subjects out of anything and everything in life. Except one possessed of such genius as not to need any standards to guide his path to glory, the rest in order to succeed in their undertakings have to submit to the regulations imposed on writing by realism in the field.

The ancients had certain clearest ideas about the use of art and of literature. Art and literature should point man as he is and demand as strict only for higher ideals. In order to secure him the realization of his dreams, a particular line of conduct or pattern of

wisdom should be ordered for him. Such ordering is aided more effectively by books that like lamp-posts light the pathway for him. The States guide me no doubt towards the same objective, but they do it with less of attraction for him. Poetry has its own arguments for the reader, when the same imperative rule of conduct is required for him to leap and follow. *Amadeo Verdone*, the high-priest of literary criticism, remarks that poetry becomes propulsive only with the above aim retained and verified by it.

Again, all are not endowed with gifts for the enjoyment of things of abstract beauty. Something more substantial or concrete, say a model or a sensation in a poem, is really needed to capture their hearts. This is what is generally characterized by formalists as the main aim of a poem. And this requires for its successfulness of quality a high-class content of universal appeal. It is therefore, perhaps, that the saying goes that none but a *Shi* (Ships) craftsman's life exactly and precisely the vision is graphically mirrored by his poetry. A *Ships* to be a model for all times must be from a *Shi* and a *Shi* class.

We bear witness of a poet's life being enriched with experiences of a kind sufficient to inspire in his poetic mind. We know also that the personality of authors only reflect their personal savings and losses in what they produce. Even the great *Yūzōki*, it is said, became enthralled by his caricatures. If the writer of the *Uzumaki* cleared up his the mind-of-people, good and true, he also revealed an immense capacity to bewilder of mind. If again one of the twin-birds was plover with an arrow and steel, he also became

strides with sorrow and melted into sadness of the most subtle poetry. It grows the truth that no one can escape the atmosphere in which he lives and has his being.

Indeed Kafka belonged to the order of poets to whom life and literature were things one and the same. We can also imagine others who can have poetic moods of such luminosity. They are persons who enter into a poetic being for the time being and resemble the creepers which get clothed in green with the fresh breath of spring. Certainly such poets of the moment never get mixed with the best. Only such of them as reflect their very souls as transparent lines of high poetic imagination are worthy of a place among the universal or immortal ones.

The discussion naturally takes us to the definition of poetry and what, at any rate, was deemed good or high-class poetry by our old writers on poetics. There are numerous writers in England who have defined poetry and its characteristics. A section of them has lived in form alone in seeking for excellence in poetry. Others there are who cannot write anything as successful, from the content to the language of poetry. Further, they look upon poetry as best only when every aspect of it is rounded off to perfection.

Dante, one of the best representatives of the Italian language, in support of this point of view would show the mistake of regarding poetry to be perfect with even some slight deficiency about it. He verifies his statement by comparing such poetry to a face, fair but with a slight patch of leucoderma on its forehead. Another group of writers feel strongly that

even as the moon has spots on her face which do not detract from her beauty, so efficient poetry may not suffer because of a few defects in it. Naturally contradictory as they seem these ideas when placed side by side, may not be far from representing the usual experiences of people as they read. Individually as poetry. Certainly we can imagine circumstances which are responsible for such ideas taking shape and leading themselves into details.

Writers in Sanskrit have detailed a good number of Lakṣaṇas or features for poetic compositions. The-
māha, the earliest known among them, speaks of both form and content as of equivalent in poetry. Maṇu-
smṛiti and Yājñavalkya, two later writers on similar
topics have contributed much information each. Viśva-
karma, an immediate successor to The-
māha, says that poetry represents everything wholesome and beau-
tiful—a much later critic called Paṇḍita Bhaṣa Jyoti-
saka, who lived during the Mughal Emperor Akbar
Jahān's reign, expresses his partiality for beauty and
richness of language above as distinguishing poetic merit
in a piece.

II.—THE SOUL OF POETRY

Writers have defined poetry and differed one's talk
among themselves about its essential feature, namely,
the Soul of Poetry (Kāvya-*Ātma*). We all know how
the law of natural inclinations in human beings induces
them to like or to reject a thing according as it pleases
or displeases them. Certainly when we standy righteous
and not their opponents, the same kind of measuring
rod may be employed. When we praise the great Rama

for his implicit sense of duty in carrying out his father's intent, we at the same time repudiate. Furthermore his obeying his father's command and killing his own mother. Do we not perceive, then, that the measure of criticism of the two acts is our own acceptability to the sense of right and wrong according to our own nature? Well, in order to help humanity in judging all actions, our nature followed a golden rule. According to them, man is born only to discover his soul. Anything in what he does, if it reflects his soul within, becomes the right kind of action. The soul being a synonym for conscience and purity, its reflection is what one does account for the act itself being deemed as righteous or dishonest. Therefore, we need not hesitate to call an act that evokes revelation of the soul within a wrong act. So much so that, in the place of our own weakness in things forming a scale to measure the right and the wrong, we substitute the degree to which the soul of one is released as a thing as a measure of the extent of the rightness or the wrongness of that act.

From this we can judge of what our nature considered the true function of poetry. Poetry to seek high should mirror the poet's thought. The equated scale of their measurement of good and bad might appear to us today as of an extreme type. We may not be disposed to disagree with, or violate, what the poets of the world have unconsciously imparted to us, through their own personal experiences. But neither can we neglect some of the useful theories of poetics developed by our nature.

We know that the form of poetry is often compared

to the body or the vessel, and its contents, to the soul within. Figures of speech, imagery and the like are employed to deck the body. But do we need garments to come to the view that, however attractive the body or its adornments, without life within it, it cannot make real attraction look to us at all? On the other hand, however ugly the appearance may be, if the soul within is all right, people do not hastily avoid a person. Some genuine persons there may be who may even like such a man for his lower qualities alone and associate with him in spite of his repelling features. In the same way might poetic substance within a poem appeal to readers. Sometimes the loads of fancy and imagery might be so excessively laid upon it as to conceal the true nature of the sentiment within. In such an instance, the composition cannot be ranked with the highest in poetry.

Therefore we can conclude that *Kāvya Śāstra* does not give poetry from being degraded as a game of sheer exercise in writing. That which is important in poetry is expressed, therefore, with *Kāvya Śāstra* as the Soul of Poetry. Of course in defining exactly what constitutes the soul of poetry, many writers have advanced individual theories, and conclusions also are likely to arise from such mutually contradictory schools of thought.

III.—THE SCIENCE OF THOUGHT

Among early writers on poetics Bhāskara never even struck upon anything like a concept of the soul of poetry. In his work, *Kāvyaśāstra Saṅgraha*, he only stresses form and matter well-matched in order to make poetry effective. Further, he does not write

alone as the most essential part of poetry. Others, trying to neglect *Stilskunde*, went to the extent of perceiving *Stilskunde's* denial of anything like a soul in poetry, so much so, he became known as *Klöve* *Stilskunde* or an *Agastis* in poetry.

Doppel made use in his *Stilskunde* that *Gute* or quality alone was responsible for poetry being termed as *Stil*. He, as support of his theory, distinguished style apart from mere expressions of language, as if primary concern in poetry. He classified, therefore, style in Swedish into two types, the *Gesitt* type and the *Faschiskt* variety. Of the two, the *Faschiskt* style embraces attributes like simplicity, perspicuity, sweetness, elegance, etc. The other one implies ruggedness, ineffectiveness, materialistic, obscurantism and the like. *Agast*. Doppel asserted that the Scandinavians alone possessed proper style because of the *Faschiskt* style they followed. On account of his views on *Gute* or quality he earned the name of *Gesittens* *Fasch* or advocate of quality. Perhaps Doppel too did not have a clear conception of anything like *Klöve* *Stilskunde* or distant from style.

Masman's *Stil* contains numerous documents, though the outcome of them all points to his view of style as of primary importance in poetry. In this he had an difference with Doppel. He even added a third variety in style called *Fasch* to the two which Doppel had mentioned. Unlike Doppel he made specific mention of the existence of a factor called the *Soul* of *Poetry*.

Much confusion in thought prevailed for some time regarding the most essential factor in poetry till we

come to Kaanda Vardhana, the exemplar of the true path to an understanding of poetic words. In his famous treatise *Sikshasaptakha*, he evolved the philosophy of genuine appreciation of poetry and his method, like that of Sankara in his development of Advaita thought, leads from one of the various schools of thought, reaching recognition as the true learning steps in the process of a search leading to *Para-Bhava* or emotional suggestion as of the greatest import in any phase of literature.

Ordinarily, we have, more meaning is not sought in words than is apparent. Even in poetry alone words strive for themselves greater significance. Indeed, if a poem does not bear our protection in search of a better suggestion, it easily strikes us as shallow. The greater the number of suggestions which a poem of poetry contains in a discerning mind, the greater its value and literary merit. True also that a national or racial interpretation alone will receive partial approbation from readers. But at the same time we should not forget that a master-artist does not usually employ words with restricted meaning and relevant to the particular context alone. Poetry alone with suggestions would glow with many hints awaiting a reader's keen eye. Sometimes words should have to be sought for their significance in their context alone. Kaanda Vardhana, therefore, remarks that the particular application of words in a specific context may cause the *Sthava* or suggestive poetry. His realized suggestion or *Bhava* alone as of highest merit in poetry.

Suggestion makes the mind of a lover of art all with aesthetic joy. No doubt even that is sufficient to make a reader's mind derive pleasure from poetry.

Indeed, many a later writer has directed upon him an epithet of pleasure as providing everything to make a reader happy. Asante Nardine's theory does not contradict this argument at all. But he made further reservations into the why and wherefore of aesthetic pleasure which, according to him, subsists in *fastidiosa* or artistic suggestion.

Suggestive itself may provide pleasure of an aesthetic type in two ways. Either it may be normal as when a reader is slowly led to sufficient enjoyment or it may be of the intense variety whereby the reader is at once made one with the writer, having intense and quick enjoyment in what defies expression or explanation. It is said by Asante Nardine that the Goddess Saraswati falls herself when she sees and the art lover weeps in such scenes of feeling. Kuntaka, a contemporary of Abhinavagupta wrote a thesis entitled *Pārvāṭīva* wherein he defended *Pārvāṭī* or sheer artifice alone as a contributory cause of aesthetic pleasure. 'Pārvāṭī' means that which is not expressed directly but conveyed or transmitted in manner. According to his author, language devoid of unexpressed hints and subtleties can never fill the hearts of readers with adequate satisfaction. Madhuchira, another eminent writer, referring to Kuntaka said that *Pārvāṭī* or artifice in language if at all it was to be employed, should resemble the curve of the crescent moon and not give the shape of the dog's tail. Kuntaka further felt that *Pārvāṭī* should not stop with its application to language alone, but should be extended to the thought as well. Thus his classification of *Pārvāṭī* is of such kinds as word-artifice, sentence-artifice, etc. His conclusion would point to

Verbalism as the Soul of Poetry.

Especially, a critic living in the sixth century after Christ, started his theory of appropriateness as of primary importance in poetry. In his work, *Analogy Poeticae Causæ*, he elaborates the principles of appropriateness of language with adequate illustrations. Appropriateness in all respects, in sentiment, in language, in thought, etc., should be observed. Otherwise, according to him, the quality of poetry would be deficient.

No doubt appropriateness is an essential quality in literature and Aristotle Verbalism has not ignored it at all. But he would only place it along with other contributory causes in a poetic piece achieving perfection of form, though for the end he would seek elsewhere, i.e., in aesthetic enjoyment.

IV.—THE RARE THEORY

Coming to the Rare theory proper, we must understand that one section of writers on Poetics always equated the Soul of Poetry and *rare*. At any rate the latter received personal recognition among the ingredients of good poetry. Others, who did not have a clear perspective of the rare conception, gave it at least equal rank with diction. Perhaps to modern students the theory of *rare* may seem ill-fitted, because of the absence of any such conception in any of the chief literatures of the world. The reason is, Sarcoidism, according to a scientific interpretation of every subject they handled, made a deep and thorough analysis of our emotional reactions to literature. Sarcoidism, for literary study evolved in Western thought and literature, it will be hard to find parallels for the

factor of ease does bring of vital importance to enjoyment of poetry and are the well-known what amount like characterization, excellence of words, skill in plot, etc. Further, to multiply ease or enjoyment itself into x or y variables and to discuss them as models or models-for plays or stories might seem more and more a folk-based or stage-based method for any one to follow in writing.

Defining ease itself is surely from the subject of skill or artistry of a writer. On the other hand, enjoyment which we derive from literature is given the name of ease. If enjoyment is ease, then it pains me a comprehension how it could permit of variables like *Śhānta* (love), *Kṛōya* (patriot), *Wīrya* (bravery), etc. If ease is something else to our enjoyment while we witness a play or participate in a feat it is natural for us to doubt its permitting of variables or kinds. Aristotelians have been aware of this argument and they have confined to the indefinable nature of an experience similar to *śānta* or that resulting from reading literature also, though they have analyzed it and found that it could be speaking in y different ways from mental reactions to sentiments. Further, they have found that all such reactions of the mind are subject only to say one of those y kinds of the same single experience.

Itāhasya included *śānta* āśānta as one of the figures of speech familiar to Sanskrit writing. Rather he understood ease as an āśānta proper when he included it in that category. But such knowledge has been gained since Itāhasya, and writers on poetics have concluded that ease is not the same as, for instance, a

description of a flowing river as a man-stopped path—
objects in nature to be classed!

Doyle showed greater perception of taste, though
he too did not separate it from the category of aesthet-
ics—attending the body or form of poetry.

Vivian, Kuroda and Kiyomoto too did not
realise the full significance of aesthetic pleasure as of
surpassing interest in poetry.

There is the simple conception of the mind-agencies
which taste. In relation to poetry we can understand
taste as that form of our mental process. From taste
we can conclude that both the subject of taste and the
reading-enjoyment are what count in our capacity. We
realise also that nothing which gives us good taste can
be enjoyed. It follows, therefore, that when a thing
is tasteful, it cannot be related to misery. The
change clearly emerges from that (1) the thing enjoyed
and (2) the sensation of pleasure emanating from the
act of tasting. The aesthetic satisfaction which results
from this process of tasting is called taste. The objects
of enjoyment often vary. The persons enjoying also
differ in their capacities. Again, one and the same
person may relish different tastes. Poetry's true func-
tion is to supply all such readers with varied sensations
of pleasure.

The next step in the theory of taste is that there
should be some kind of contact taking place between
the mind that is prepared to enjoy and the object of
enjoyment. This connection or attachment to objects
is another form of vague feeling of a previous kind.
If it were not so, we cannot be at a loss to explain why,
when an art like music is said to be universal in its

appeal, there are some who are really immune to its influence. Again, but for the pleasure or certainty of experience from a previous birth, we may not be able to account for the gains of profound knowledge of words found in a child of tender years without either initiation or miracle working reserved by it.

Love is divided into 9 kinds like love, indignation, honour, awe, disgust, praise words, favour and anxiety. For these full-fledged emotions, the permanent background of words required in the individual are desire, anger, sadness, fear, disgust, esteem, wonder, honour and calmness, respectively. These permanent conditions or moods of the mind are known as *Sādhya Bāhyan* or staying moods.

Let us now explain the process of the emergence of love. There when it needs expression depends upon certain necessary acts to help it. A lover's passion for his sweetheart is a game of misadventure. Does not move the reader to any emotional response. But certainly when such love is revealed in a number of incidents portraying its language and languageless, of such a sympathetic chord in the reader's heart is struck. No doubt the necessary moods may appear and disappear with equal rapidity and finally merge in that state of being which originally was found permanent in him. If a lover is disappointed in finding himself frustrated in his love affair, he may not be for ever bound in that state of weariness. On the other hand, he will love it either on his achieving what he wants or on total frustration.

Again, what we enjoy in life is not the same that we enjoy in literature. It is a fact that even ordinary

details of life when narrated in a book assume greater attraction. Some of our experiences in life, when translated into writing, get referred from their personal aspect and assume the literary level. Thus for instance it is not the same as our personal experience in life of any of the sentiments like sorrow, joy, humour, etc. If we witness a wedding match and derive pleasure from it, it is not exactly what we experience from a description of the same match in the pages of a book. Indeed even in the application we give to the letter and thereby distinguish it from the experience of an occurrence in actual life.

Turning to the literary world helping the fallouts of time we have already become familiar with the necessity for those to search the enjoyment we propose to get from literature. An illustration alone can clarify the point. Let us take the story of Duryodhana and Bhishama from the *Irova* epic, the *Mahabharata*. We know Duryodhana was born with poison of his wickedness inside and that from the start he tried to do away with his life. Bhishama also never forgave his uncle's son for what he tried to do to him. Incidents like his setting on fire of a building where the Pandava slept, his poisoning of Bhima's food, his engaging the teachers to chess-play and humiliating Draupadi, their queen, before an assembly of the elite were all contributory causes for Bhishama's indignation. Bhishama glowed with his angering every moment. His brother Yudhishthira controlled Bhima to be calm and controlled of feelings. In the final scene Bhima's anger got out of control, when he threw his mace with his mass and smacked his palms with the blood gushing forth from

the ideal body. Analyzing the mass sentiment of a play representing this episode, however, is the task mainly performed by the drama. The stages by which the sentiment receives strength may be described thus: Duryodhana happens to be the cause of Blisana's prosecution. His wrong is technically the *dharmata* of the play. Next occur various minor incidents of attempts to rid Blisana's life by Duryodhana, which add strength to the wrong done by Blisana to. They are technically named *Pratipann Karmas*. Blisana's indignation is clearly indicated in his facial expressions such as the rolling of his eyes, the twisting of his moustache, etc., which technically were the name of *Amshas*. Further, Blisana's feelings receive a temporary setback by his own brother's wrong advice to be calm, and when Blisana expresses his frustrated state of mind in words of despair and generalizations of threatened progress, the incidents go by the name of *Psyche's Karmas*. The final overruling of the character is his way, resulting in the crowning act of Blisana's killing his foe, concludes the play, leaving the taste of *harsha* or *Vivek* in our mouth. The reader knows that the reader concerned in it. Blisana in his partly limited *Najya State*, describes these necessary words as of essential value in portraying vice. Both the artist who creates the case for the reader and the artist who prepares himself for receiving the joy of realizing the purpose of art would certainly be recognized as indispensable to each other if the theory of case were to establish itself as of vital importance in all literature.

The case discussion has become the main preoccupation of a group of writers who began directing the

cause and effect of fate. All have tried to turn their speculations upon Ibsen's text alone. Some of them, at least, deserve special mention here, though the limits set to this book make it impossible to refer to them more than very briefly.

Shigeo Kikuchi is a name to be honored in this group for his interesting arguments to prove how the writer in a play cannot distinguish these functions perfectly without first being portrayed with the main movements portrayed in the play. Next in order comes the name of Sei Saitohaku, whose theory postulated the necessary preparation of a beholder of a drama with experience in his own life similar to those portrayed in a dramatic piece but his own full experience. Without personal experience one can hardly run up to a proper appreciation of incidents portrayed in literature. Kamekichi (Experience) is, according to him, a matter for advance fact. The way remains not portrayed by actors on the stage. Mitsuo Itoya, a later writer, chooses Sei Saitohaku's view.

Itoya Mitsu is another distinguished name in this category of writers, who in his *Shigyo Doyama*, a book not available here, gave expression to what he conceived of as the correct approach to the new theory. What writers have written on his theory is what has been gathered of his views from various references to him in later writers. His theory insisted upon the human qualities portrayed in a play as the preliminary aid to real appreciation from the audience. The necessary aids for creating sympathy in the audience, according to him, should begin large in the realization of a dramatic. The more the scope for identification of the audience

with the character on the stage, the greater, according to him, will be the excellence or success of the treatment developed or portrayed.

Then comes Abanindran Ghose, one of the greatest thinkers in the field. Lining towards the close of the 19th and the beginning of the 20th century, he did splendid service to literary criticism by his valuable treatise or commentary on the *Shreyasika* of Ananda Yashwan and on Shree's book on Dandya. According to him a critic becomes impersonal from the moment of his preparation to enjoy a piece of art. Each tragedy and comedy affect him in the same way as only pleasurable feelings. He cares only for the resultant pleasure from the art of the dramatist and the skill of the actors in the presentation. Pradipin Jayasankar, critical Abanindran Ghose and expressed none of the reader's own feeling and never the result of the dramatic performance.

In the result, we have many writers discussing the same topic, though Pradipin Khye Jayasankar is supposed to be the last of such authoritative but writers known to student students.

V—DRAMATICS AND TRAGEDY

It is a matter of common knowledge among students of English that all books dealing with poetic or dramatic usually attract the name of Abanindran Ghose. To prove further the general impression of a drama which the subject has gained from early times, we need refer only to the very names of books upon poetic like *Khye Treatment*, *Khye's*, *Khye's* and so on.

But none can escape the feeling on a survey of the

entire field of *Alastair Sim* that all things concerned with poetics or rhetoric have not been exhausted by the treatment of *Alastair Sim* so far existing. Nevertheless, we have seen in the field pointed to all such knowledge as would apply was in poetics as being available from the *Alastair Sim*. True also, there was no necessity or justification for all such knowledge on poetics being included in the category of *Alastair*.

What exactly means on poetics did was or there is explain the meaning of poetic expression. In doing so, authors necessary for literary writing or craft benefit also indispensable knowledge for process learning to write. Canons of taste and standards of writing to guide the amateurs, soon began to receive careful treatment from them. The result was that information as to the type of a hero for a drama and a story, the kind of description needed, the manner to be portrayed in a play and other such matters pertaining to dialogue and figures of speech was discussed by writers. No longer in service to writing used for the absence of models for training himself upon. At any rate none can go away or reach the bank of a precipice, if only he has taken adequate precautions from what there was or had taught him of warned him against. Indeed, unlike the other literatures of the world, in English alone there are enough guides to be of steady help to fresh entrants into the field of literary writing.

The further question is possible, why or for what should there be so much information about the manner of writing? Does *Alastair Sim* supply also the reader's craving for appreciation and his desire for recognition is getting discussed? Well, at once we can

ing, the *Florida State* never attempted any such thing as what we associate with the literary criticism of modern times, whose values and their books alone receive the writer's positive praise and disapproval. On the other hand, *Florida* made which-comes-of-the-correct-standards and defined the boundaries against defective writing, more or less beyond the power to permit the teacher path made more and still against all imaginable difficulties. Even to those who will argue that correctness and appropriateness can be derived from proper examples chosen from among writers and that there is no need for making literary craft is laid bound with guides and regulations, the explanation can always be profitably supplied, that, if done for all correct standards and useful parameters are laid down, there may be no better reason for any writer to lose self-confidence within certain limits or to feel dependent for recognition or criticism from others.

Moreover, even standard writers may not escape criticism in this method of exposing the faults or defects in literary writing in general. Thus the love scenes and amorous acts of *She* and *Flora* described by *Florida*, in the 4th issue of the *Florida Standard* caused for condemnation at the hands of no less a critic than James Vanhook. He disapproved of the passages describing the love-scenes between the Golly girl as violating the sense of decency for the Unwed Parents. This is an instance to prove the inviolable standards which sometimes *Florida* set up for writers to follow. Sometimes limits were marked out for the writing lesson at times. No doubt they were well aware of the restricted scope for composition

there should be in any kind of literary writing. But at the same time richness of fancy and awareness of thought were never to be permitted.

Our minds, steeped in Western literature, cannot today look upon these rules but as restrictions on writers and lay hands laid to make them narrow of vision and scale of thought. Reflecting more, however, we cannot but find our criticisms were naive for anything so very objectionable as that. If at all they were in anything, it was in their capacity to see more in taking to writing thereby courted total ignorance or feeling shame. They missed, perhaps, in this respect the battle between which imagination should run, and missed them a bit higher too, in order to cover the vast fields of fantasy spread against getting completely devastated in a series of structural brackets or links.

Otherwise there are always ample evidences of the highest work reached by our writers in all branches of literary disaffectionality. Interest can be piled up by way of enumerating the peaks of artistic excellence and creative imagination touched by some of the writers in England. At the same time we cannot ignore the very wide extent of England's literature and its long history which are enough to justify maintenance of her as well as to influence writers spreading the field. For that matter, no literature in the world can be free of numerous examples and responsible books among its writers.

VI.—WORKS IN ALABAMA SCHOOLS.

Algebra is an interesting branch of study in mathematics, for there are numerous books on the

subject from the 6th century after Christ up to almost the present day. It will be a vain effort to survey all of these here, nor is it necessary since, considering the slight confidence that some of them gave to the subject. Some of the most important of them the rest can be left out as a short account.

RAJYALAKṢANA OR ŚIKṢASAMUCCHAYA. This is the book in question written by Bhāskara, almost the first among known writers who attempted to expand and classify the alchemical dealt with in Bhāskara's work entitled *Nāga Śāstra*. The development into a number of alchemicals of what Bhāskara first gave the world of alchemy in the form of four kinds only, namely, *apāna* or *śukla*, *styaśa* or *metapha*, *śtyaśa* or *discussation* and *prasaśa* or *affirmation*, was taken up by this means. He is supposed to have lived about the 7th century. This work attracted another writer's attention, and the result was a commentary on that form *Uddhāga*.

KARMAKĀMA. This famous work of Danda (between 6th and 7th centuries) claims the status of one of all levels of literary culture. Some view the work as being composed of three chapters only, while others take it to contain four. The last chapter deals with alchemicals of poetic form, or *gadya*, as they are known, the second with alchemicals proper. Again, this is divided into the two divisions of *śābāntāra* or *free* depending on word only and *śābāntāra* or *free* depending upon sense. The final portion deals with the debate itself in poetic writing and the way to avoid them. The method of classification here rather proceeds now following in the long list of words upon parties. The further more of the work lies in its very reading and

enjoyable readability.

KAWA-LASHARA SUTRA AND ALANKARA SUTRA These belong to Yüan-shan (early 9th century). The author is said to have graced the court of Juyüchia of Kaitshin, who reigned towards the end of the 8th and at the beginning of the 9th century. The perspicuity of this work leads to a host of words appropriate for poetic language in the later period. Also, certain rules of grammar involve fresh interpretations in the writer's hands. The *King-shihua* Saigüchia of Tschüan-shan who also graced Juyüchia's court, added many alankars to the list of *Edimaka*. The result is, we get long lists of them in this work. The writer's other writing, namely *Kawüchia Saigüchia*, a poem, supplies appropriate illustrations in his own classification of alankars. An elaborate commentary on this work written by Tschüchüan-shan Saigüchia is also extant.

The 9th century claimed two important writers in Shantung whose treatise on *Daoting* was called *Lüchia* and *Shi Saigüchia* whose works are not available, though their theories are familiar to writers on criticism because of the constant reference to these theories in other early works.

DEVYÜANSHAN. This work of Anshüchia Yüchüan-shan (9th century) is really more famous than others, for it established an admirable school of thought about *Shan-shan*. He starts with making out a case for suggestion in poetry in his first *Üfyüchia* or chapter. In the second chapter, suggestion undergoes identification. In the third, agents of suggestion claim his attention. Finally he finishes with showing the scope for fresh writing in the

field of literature. His principles are in practice among writers. A great Yarnan was the ruler whose court had the pride of possessing this great writer.

SHIKHĀ DĀSTRĀ. This is a work on literary criticism by Shays Nizka (9th century). Though the book is lost to us, evidence is borne to it by other works referring to the principles enunciated by the author in his work.

KARVA MĀRĀTĀ. This is an interesting work by Elyā Sāfīnā (10th century) in which Karva-Farwān, the son of the Qadīm Farwān is said to have married a maiden named Shīrāyā Wīdāyā or Dāwāyā. They travel to countries like Fārs, Baluch, Awarā, etc., and for a time they appear there, putting on the costumes peculiar to the country visited. The language in which the work is compiled is said to resemble that of the Makhlūqā. Kāshānī, Shays, Hamaṣānī and others have separately drawn upon this mine of information for illustrating their own points.

SHĪRĀYĀ TĪLĀKĀ AND KARVA-LĀRĀNĀ. These works of Kadīm (9th century) claim our attention next in rank of merit. They are not generally deemed of a very high order, though the former work has enjoyed a commentary called *Shīrāyānā* by another writer.

DĀSTRĀTĀ. This work of Shīrāyā (10th century), who lived at the court of Nizka of Elyā, has a claim no more than ordinary recognition from writers, as it deals specially with the knowledge necessary for writing dramas.

LOCĀTĀ. Written by Shīrāyānā (10th century), this is a work of importance in the lat. for it is an reflective commentary on Anūdā Vardīnā's

Alvarsyaite. The same author's other important work called *Alvarsya Saikha* is a commentary on Bharavi's *Kinga Datta*. Alvarsyaite condemned earlier writers like Sri Varaha, Phaya Phayika and others and established the theory of suggestion in poetry much more strongly than Ananda Varaha. He has referred to a previous commentary on *Alvarsyaite* called *Carabala*. The *Kinga Kavalata* of Bharavi Datta, though referred to by Alvarsyaite is not available at all.

Sayana Prastava. Phya (16th century) is the author of this work, which contains thirty-six chapters of which the last twenty-four are devoted to the theory of rasa. *Sevya*, according to him, is the only sentiment worthy of portrayal and the rest of the rasas can only appear as but shadows of the substance of *Sevya*. He speaks of the arrangements, quality and defects of style, the definition of *Wala Sevya* and *danava* etc. His work certainly covers a vast compass. Several *Kavya-Saikhya* is from the pen of the same author, dealing with justice.

ANANTA YALAKA GANCA. Written by Kpranada (16th century). This is a work that cannot be quoted, for it makes a special subject of appropriateness as the soul of poetry.

YANAKA JYOTA. Kantaka Gatha and Yajna-*gatha* taken up in this work articles of language as of greater importance embracing within its scope rasa, *Alarsya* or suggestion.

YANAKA VYAKA. This work of Haldia Shappa (16th century) is chiefly devoted to modernisation of the *Alvarsyaite* of Ananda Varaha. Inference from language, according to him, can adequately represent

what is said to result from *Shikantō* or negation. Being a great logical intellect, his theme bears marks of acute argumentative power.

KAYUJI FUKUDA. *Wanwanjō Shōjō* (1880 A.D.) goes into an orthodox challenge of the Chinese generalization *Shōshōshō* and *Genjō*. *Shō Shōshō*, *Shōshō Shōjō* and others receive his scathing criticism of their favorite theories. The general portion of his work bears the name of *Shōshō Shōjō*, based by some on *Shōshō Shōjō*. The story current is that he was so impressed that the ruler of Koshū, at whose court he flourished, awarded the title of *Mutsūkyōshōjō* to all those who came forward to write dissertations of the author's opinions upon. The most interesting here concerned, nearly fifty in number, on this single work.

AKASHIYA SAKURAI. This belongs to *Wanyaku* (11th A.D.) who is said to have flourished at the court of *Yōzei* *Shō*.

KARASAWA KANAME. *Hōshōshō* (11th and 12th centuries) here provides us a good collection of all earlier knowledge upon the subject of poetry.

YAMAMOTO KANAME. This work of *Witōshō* (12th century) is also a book dealing with poetry. Another work of the same name of

KARASAWA KANAME by another *Witōshō* of later period (4 A., the 13th century) is also to be noted.

CHIKUMASA. *Jōyōshō* (between the 12th and the 14th centuries) in this work supplies us a large list of *shōshō* numbering nearly a hundred.

FRANCO BERTHOUZET or **FRANCO BERTHOUZET**. *Yōmeishōshō*. This written by *Volpato* (13th century) is a beautiful and authoritative piece of writing. It

the cover of it a brass slip is inserted, relating to the ruler *Pratya Bala*, of Orissa. All the verses written for illustrating the points are in prose of the ruler.

Garuda. Written by *Yajñadhara* (15th century), this follows entirely *Pratya Bala* in its plan. *Madhava*, the famous commentator on many great poets, has written a commentary on this work, thereby enhancing its value to students of Sanskrit Literature.

Samra Darśana. *Yamada* (14th century) has prepared the theories of *Manonāya*, *Abhinavagupta* and others, making out rules as of his own importance in poetry. *Śarṅga*, another work belonging to him deals with *Manonāya*'s *Kāya Prakāśa*.

Samantana Samantana. This teacher of *Śaṅka Bhāṅga* (14th century) is a good work.

Samantodayan and Kāya Lakṣaṇa. *Chandraya* (14th century) is the author of these interesting studies on poetics.

Kṛtānandana. *Appayya Dīkṣita* (15th century) of the South has written here a more amplified commentary on *Jagadeśa's Candālika*, for he has supplied more points of distinction as well as more varieties of *śloka*s themselves. His style is of superlative quality. His other work *Clara Nibandha*, though incomplete, as it stops with *Jalāyaka*'s *Abhāna*, is also a famous work.

Kāya Pradhāna. This work by *Gurūda* (15th century) is another important addition to the progress of knowledge on poetics. Earlier works like the *Siddhānta-Kāśikā* of *Yajña Bhaṅga* (15th century) and the *Madhava Kāśikā* of *Kaṣa Kāya Pāra* (16th century) are not to be forgotten in this context.

REDA GERMANIATA. Friedrich Jagershke, the author of the work, who belonged to Shah Jahan's court (17th century) established a new and interesting school of thought in *Alakhya Shāstra*, and he earnestly attacked Appayya Dikṣita for his *Chāra Mīmāṃsā*. His literary needs of deeper understanding of Appayya Dikṣita's mind. But he cannot be named, for he reviews practically all earlier works and also has given shape to his own theories on *pramāṇa*.

ĀKĀSHANA ŚĀSTRĀ TILAKA. This work of Kāmarāyāṇī Śhāstrī of Tirunāvāpuram (17th and 18th century) is one to be noticed by students. He condemns Vidyāśāstrī's theories in his work.

UVA LOKA. This is the commentary on *Śārngayānīkātana* by Māhāśhāstrīyāyā in Kuppamāṇḍi Śāstra whose name stands really high among Sanskritists of the modern age. Only the first Uḍyāta of the book has so far been printed. Other names too there are in the extensive field of *Alakhya Shāstra* but, since they have not done much original thinking, it is not necessary to mention them in a short sketch like this.

VII.—ACQUISITION OF POWER

It is a just welcome to say that the Semitic languages alone in the world possess more than enough of ornamentation. For, no other foreign language however weak, is more adorned with a variety of figures of speech, approaches Semitic in the Indian usage for employing or employing them. The Indian languages which owe much to Semitic's influence for everything, perhaps equally stand as such highly ornamented languages.

Alakhyaśāstra have not restricted themselves with

merely enumerating the statistics, but have made a feast of them as sources of whole meals in the meaning of *delecto*. Hence nearly two such statistics have received attention constantly from writers on poetics, though further specifications of the same and other varieties also are available. The usage of such elements in language has been so nearly exhausted that it may prove really useless today for any one to invent or discover a new form or varieties of statistics. But in the same way as the other Sciences have developed well constructed thought pertaining to their subjects, *Algebra Scientia* has enabled us to have deeper penetration into the ultimate purposes of literary reading itself.

The word "statistics" means an arrangement or settling upon, by enhancing the attractiveness of the result. Poetry, we have seen, has a form to build up and a soul to picture long. And it is but natural for a poet to adopt all such devices and means to convey his meaning more and more impressively. When ideas seek channels of expression in order to become more vivid, statistics are born. We can prove this by an illustration. If a poet is struck by the beauty of a woman and wants to signify all that he feels about her beauty, in one simile he succeeds in saying it thus: "Her face shone like the full moon." We find, on comparing phrases merely made us enjoy his language, that the simile, which is a figure of speech, gave the meaning a little more vividness than otherwise.

Again this vividness and picturesqueness in language assures us of the poet's effective handling of the subject. Even as a line from looks more appealing to our eye when properly dressed and adorned, so also good poetry

expressions and facts when clothed in rich phraseology and decked with suitable adjectives.

At the same time, no one is deceived by a writer's resorting to these figures of speech or to some or all. Unadorned language has its own peculiar effect upon us, and we become sensible, indeed, of the intense art that sometimes requires an embellishment to aid it. In short even the purpose of the writer is achieved equally well, and such unadorned writing also retains a place in the estimation of writers on justice and clarity of diction, who do it dutifully *Scalabrino* or notionalism of expression.

From the above we derive material to say that adjectives are not everything in poetry and there should be other factors as well to make it convincing to the hearts of readers. As a matter of fact, sometimes real thought loses its merit when too much covered with display or embellishment. Instances also can be supplied of unadorned workmanship. Let us suppose the scene where Rama and Sargira meet for the first time, and Sargira tries to console Rama's anguish by showing him the ornaments of Bill dropped on her way to Lanka. Maybe instead of comforting Rama, the very sight of some of the jewels serves to Rama's mind and recollections. The situation tempts a good artist to employ all his skill in order to arouse in the readers many trains of thoughts. The real fact may also be that Rama was indeed moved to dwell upon past events associated with Bill by seeing her ornaments. Without resorting to such methods of impressing the contents of poetry on the readers, if a writer should say that embellishing the heavy layer of dust settled on the jewels

the eyes of Ritus turned down as if to wash them, we should call the simile adapted *Dhvayata*. We doubt all may not feel a ready response in their hearts to such types of similes. Instead of the reader's being allowed to sympathise with Ritus's plight, he may even be shocked in his attempt to sympathise by this kind of artificiality in language. Let us not imagine from the foregoing discussion that the particular simile of *Dhvayata* always secures of you much utility. On the other hand, a writer's ability to handle the subject, or his indifference to it, accounts for a particular simile gaining its due share of appreciation or being its average beauty respectively.

If only we permit to evaluate the great *śū* which language receives from the employment of similes, we may not complain of the frequency of similes in Sanskrit. For example, we find a strong man described thus: "He is strong of body and limb. His eye is such that none can enough his looks with his mind. His strength also is quite in proportion to his pitch and height." We may not be very much satisfied with this usual description. Supposing, on seeing him one says, "He is like the Himalayas of old," we may find the simile leaving our minds better impressed with the man's propensities and strength. Again, if another were to exclaim, "He is *Dhritra* himself," the metaphor adds our mental picture in picturing the man in the shape and colour of what an epic character stands for in our imagination. If, further, any one should merely exclaim on seeing our friend, "Oh! Ritus came again to earth!" such an *Abhaya* or exaggeration would heighten our pleasure of identifying the figure with one

knows is of intelligibility as great as one and as present of sense. Well, no one of these three kinds of abstractions can be said to be merely pointing the way or giving the goal. For every figure of speech will have a special appeal to us in that the speed and harmony of our own response to it rise in proportion to the meaning of the words giving more clarity to the picture created by the particular figure of speech.

VIII.—Mimesis

There are ever so many fallacies in our notions of what poetry is. Because of a thing getting into writing class we entertain the dream of its literary appeal. We forget that life abounds in as many good things as poetry contains. The clanging bells, the babbling rattle and the prattling notes have no less attraction to us than lines of poetry describing them. Hence to say that life is not quite so attractive as literature is totally wrong. Not to one who has moved life's joys, literature contributes great comfort, just as to one who has finished the pretence of imitating philosophy supplies satisfaction.

Another misconception which frequently finds quarter in elevated minds too is the difference which they imagine between a line in verse and a non-metrical sentence. According to Squarishin a *Kavya* or poetic piece embraces both the verse-form and the prose-form of writing. The usual view supplies its identification with poetry and not the mere form. The only difference perceived is of metrical and non-metrical forms in a *Kavya*.

Secondly, poetry is imagined to have the stamp of

metrical form. That it did not occur, for very many technical subjects in Swedish have been written in metrical form and to imagine that they possess greater merit of any other would be a most unjustifiable assumption. On the other hand, non-metrical writing, in order to have real economy, must have as its greatest practical goal. Otherwise, readers may not be really drawn to it. Perhaps this was the reason for writers on poetry in our country making non-metrical writing almost a test for any author's competence as a good writer.

Clarity or rhythm is the movement generated and regulated by harmonious processes. Words are fitted to the space between two such restrictions. Versaliter is completed when sound and sense happily blend as one and a thought suggestion is reinforced as it. When poetry in metrical form appears, the union of external and internal aspects of the selfsame matter, of body and soul and of form and substance becomes an accomplished thing. When that words get into ordered lines, poetry is born with a redoubt and a lift.

About metre and its scope, there are a number of treatises in Swedish. Classification of major metres and minor metres have also been made. Thus RÅDÖ Fyler and Fyler Fyler estimate roughly major and minor differences in versification. The birth of metre depends largely upon the mood and mind of persons employing it.

Further, in Swedish, it is an explicit notion that a poet should be endowed with a long voice or thought. His line should take in much of what is yet to be perceived as when. A poet is one for this reason assigned a place outside the pale of humanity. Everybody sees that a poet's mind only reflects the larger

and shavings of the same humanity from whose ranks he has sprung. He does not merely copy, in his art, life's colours and incidents; he interprets them. His reactions to the world of life place him in different positions of vantage. If he identifies a picture that interprets things observed with insight, the result of his labour achieves the appellation of an *Uttama Kavya* or Ideal poem. If in his attempts to achieve the ideal he does not succeed fully but only to some extent, the work receives the name of a *Madhhyama Kavya* or a poem of moderate merit. It does not require much development to appreciate the best or the next best in Sanskrit. For they naturally attract most readers and wide recognition. In such a class can be placed poems of poems like *Yamini*, *Tyāga* and *Kālidāsa*. Among the next best can be grouped poems like *Adarśana*, *Sāhitya*, *Pratishṭhāna*, etc. Certainly more writers of *Kāvyas* should be fostered in Sanskrit literature, and they are filling up the ranks that have never been on the wane. No doubt they are also writers whose works provide readers with enough material and information upon subjects far and near. They also bring, however, much leisure and fun into the lives of significant poets even in their writings.

We cannot ignore also the reality of poems given in all who were the *Shaktas*. Rather reality drives them to pose as poets or sponsors of the poems substances being their entry to material more known by their thoughts. The mark of creativity which alone saves poetry from a slight or oblivion is not so easy of achievement. The select few, by the grace of God and by persistent disciplining of the inner spirit, reach the coveted prize of being called *Madh Kāva*.

Chapter VII

KAHYAK (CONTINUED)

१—*kaHYa* (to be heard) and *kaHYa* (to be seen) *kaHYa*

Tradition in Sanskrit has laid upon writers certain requirements to follow. Rules for composition cannot be dealt merely with particulars pertaining to the outward form alone. Factors like the mood of the artist, his temperament, his choice of theme and his poetic sense, cannot come under any strict regulation or rule, as they possess of an ideal definition and proper standardisation. Some of the well-known writers move on by the very power of their pen and we receive all that could be visualised by language. Such poems are termed *kaHYa* *kaHYa* or poems to be heard.

Such a classification naturally evokes the ability of the writer to picture episodes and events to his readers in such a manner that they may not only feel the scenes which they cannot see but, stirred by their own imaginative powers, may very well visualise them. We are able to find such high class *kaHYa* *kaHYa* in the great epic of this country, which are heard always with unflagging interest and unceasing enthusiasm by vast crowds of listeners. Indeed, the more the listening

words get attached to them, the greater the proof of their art preserving true imagination and picturesque delineation of characters.

The *Shayx Kayyā* generally adopts a narrative medium. But numerous dramatic situations get explained with gusto by the poet in the narration. The different parts seem to come or move on only with their scope for dramatic developments. In this context, the prologue of the *Shaykh* which is certainly defined by some critics as an *introduction*, shows us clearly what exactly a *Shayx Kayyā* should be like. It is said that the original *Shaykh*, composed at Kayyā Khawāndāz himself and his court and containing great mass of the last as well as the subjects of the kingdom, was confined to the narrow of the house learning on the narrative of Elikā's exile and his return, sung by the two *Lays* and *Kays*. The element of graphic detail and pictorial delineation, not to speak of the most compelling situations themselves admitting of great dramatic treatment, cannot but have accompanied any worthy or heavenly *shaykh*.

Next come *Shayx Kayyā* as poetic pieces to be read. From the same book it is clear that such a poem will have a greater inspiration on persons than a *Shayx Kayyā*. Can we not, the listeners, respond to a representation of the story of *Harikandāz* on the stage more powerfully moved than by the mere narration of such a tragedy? But it will be indeed a mistake to conclude from this, that a drama is more quickly written or easier of achievement. In fact a playwright requires greater skill and more knowledge of all the other arts like the dance, music, painting, etc., in order to

needed implicitly in his undertaking. Moreover, the eye is more fastidious in its demand, so much so that in order to be of outstanding merit a drama needs all the greater imagination and creative skill of an artist to produce it in more reticence. "Great discipline in writing will be needed before one can become a dramatist of distinction. Special gifts, like the ability to employ dialogue of a simple and appropriate conciseness, skill in developing characterization and choice of real situations capable of reaching the main mood of the play are not acquired in a day. Successful writers never learn a good dramatic art of equal worth with other writers. They give like a unique product because they consider the drama as a tougher job for serious persons to try and succeed in."

II.—*PAJYA* (METRICAL) AND *GADYA* (NON-METRICAL) WRITING

Coming back to *Drupa Kavya*, it admits of further classification into *Pajya* and *Gadya* (metrical and non-metrical) writings. Their features vary more or less than in substance.

Pajya technically denotes a verse of four feet. *Gadya* has no such limitation. Though *Gadya* may look exactly like what we describe as prose-writing in other languages, *Gadya* in Sanskrit does not resemble prose in all its details. *Gadya* embodies marked cadence in the formation of sentences. The rhythmic element also distinguishes *Gadya* from what generally is known as prose. The *Gadya Kavyas* in Sanskrit are not very many. Not from this we should not conclude that there was a great plenty of wisdom of prose. The very fact

that prose did not show much speed, merit or attract much attention from critics or in any way add distinction to a writer, can be a plausible reason for the coexistence of letter-writers in that branch. Moreover, certain other famous writings (under the *Devadāsa* genre) adopted in other literatures, prove the want of the habit of developing prose-writing from marked forms. *Devadāsa*, which appears in the form of *Prāyaśc* or *asthāna*, has now the less a place among prose masterpieces of the *Purāṇa* *Śāstrā* (*Ocean of Manus*) records it such a place.

III—*Mahā Kāvya* (Larger Poems)

The Rāmāyana—This epic is roughly estimated to be more than 2500 years old. But scholars always regard this poem as the earliest known. The very metre of *Anuṣṭup* is said to have been first used by the great sage *Vishvā*. The episode of the sage's heart being moved to pity on seeing a bird perched by the arrow of a hunter and his post-up arrows involving *Vānā* *Chanda* or metre are too well-known to require recapitulation. The idea of verse that emanated from the lips of the sage condemning the hunter to a shortened life on account of his cruelty in killing the bird, made the sage himself wonder at its conformity to rhythm, musical quality and proportion in words. *Mirada* congratulated *Vishvā* upon the gift of poetic composition that he had won by the grace of *Devi*, the Creator. The introductory section of the *Rāmāyana* gives us the account of the birth of poetry, and none of the later parts in the so-called chain of poets and poetesses of this land ever had reason to suspect its truth or authenticity.

Kilobha, Bhavabhūta and a host of others like Bhāsa, have all been much influenced by this episode of the birth of poetry found in the *Rāmāyana*.

Modern scholars are still uncertain as to which is the author of the two epics, the *Rāmāyana* or the *Mahābhārata*. Further, some of them are of opinion that the songs of praise poems should not be dated from the *Rāmāyana*, for, according to them, earlier attempts at metrical compositions could be traced to other parts of the world. Let us not quarrel with anyone regarding the existence of earlier poems before the age of the *Rāmāyana*. Our main concern here, as my aim, is to evaluate its primacy among the existing poems in the Sanskrit language. The best of minds have not hesitated to accord Vālidā a very high seat of honour among the galaxy of the world's renowned names in literature. For clear ability in handling situations and his power of descriptive and characterisation, no other poet seems to come anywhere near Vālidā. The simplicity of his style combined with dignity and poetic purity in the art of relating the story are still marvels of human endeavour in literary achievement. Our particular reason compels our attention to this poem. There is no occasion in this long poem for either Kāya or Śītā to leave us. The poet always presents before us one of the two without ever forgetting to describe their features or their apparel. At the same time there is no room for us to detect anxiety in such descriptions, for they reveal touches of a matter about as well as his portraits of men and women. Leaving Vālidā's exemplary delineation of human character, we are so long conducted with wonder and deep appreciation of his

love of nature which easily subsists itself in a dense 4-fold detail of trees and foliage - of the wilderness and the country-side. Birds and flowers with their variegated hues and distinct qualities appear before us, not to speak of the great flowing rivers or the mountain scenery in which he revels with joy. Butterflies are depicted with an ample wealth of detail and colour. Despite most of them having been swept with the end of the same respect of branches of trees, hedges and wires, we cannot fail to be impressed with subtle details that distinguish one from the other of these little darlings of even long-driven-out light.

Flaubert's studies are by themselves a fit study for any student of literature. The universality of their application makes him dear to everyone of every clime and every language. His expansive heart and bright naturalness shine for him thousands of unknowns the world over. Freedom of style and philosophical observations are scattered throughout the poem. There is no room for any mere feeling ideas Flaubert's are rather from the preponderance of a particular set of ideas or impressions peculiar to him alone. Synthetic vision and contemplation of a unique order alone are responsible for the poet's eye's capturing the world with the flow of his ideas that, like the perennial waters of a river, seem flowing enough to reach the very end of the world.

Can what features of Flaubert's art deserve comment? If he achieves a character, say like *Anna*, he does not protest against it or try doing it with an unnecessary interval for the same character to appear natural and human alike. To give a good of an effective

time of this kind, when Vichitsya first appears before Kinga, both in his indignation at Shiroga and his own, Vichitsya does not forget to remind us of Vichitsya of "harsh resolve and action." But when Vichitsya helps Kinga with his knowledge of the strategies of Shiroga and his own plans to counter them, the poet remembers to claim him as a "fightback soul." Every other character, great or small, in the epic is dealt with in the same manner, possessing qualities that look appropriate to the occasion or the context. The world with its learning men, women and children is mirrored in the pages of Vichitsya in all their intricacies and nuances. But the purpose of the poem, namely the victory of righteousness over evil, is never lost sight of. Kinga, however human, never yields in a conflict without coming to a decision, but ever inspires hope in the hearts of his readers. The message of the *Shirogaya* is to prove to the world how, with only one aim always shining before us, *i. e.*, to follow what our elders have enjoined upon us as the right path, will inevitably take us to the proper goal in life. The poet, even in the opening lines of his manuscript, asks of Shiroga an answer for only one question, namely, "What is he that is powerful of arms, lordful of spirit, of righteous conduct and of various graces in life?" The long answer is collected in the poem of nearly twenty-four thousand verses.

We cannot pass on without referring to present-day scholars' questioning of the authorship of both the *Shirogaya* and the *Discipline*. Even if we discuss an almost conformity to conventionalism, the strong belief in the authorship of Vichitsya testified to by poets like

Kikkaku and Haruhiko) or scholars like Masuda Yuzuru and Akimaruogata, will there ever be no poetic justification for the rest of the long poem belonging to Yūzō or either the *Shūshūkyō* or the *Chūshūkyō* is felt to have been written by others. Flushing the depths of a mind like Yūzō's we cannot escape feeling that if he has created *Shūwa* as showing physical courage and heroism of a high type to save Shū from Kōmō's hands he must certainly have revealed *Shūwa*'s greater strength of mind and spirit of sacrifice which alone must have prompted his yielding up Shū to the foe; for the sake of preserving an unshaken reputation and the highest conduct of life. It is rather to cherish a lot who mean harm to you physically than to cheer an unshaking spirit to the enemy of self-interest which you. Moreover, to sacrifice the sacred and dearest of his own world is indeed much greater and rarer to a man than to give offerings and sacrifices or protest than.

All honour to Yūzō for the creation of a masterpiece of the greatness of his *Shūwa* style. If poets living from different provinces of this country like Takada, Kanda, Hachidō and Shōkoku have the courage of Akimaru in their respective languages of Shūi, Tami, Mikoyaku and Takaya they only prove to the full how much they had admired Yūzō's art. If both the educated and the uneducated of this land like with our master in worshipping *Shūwa*'s name, we owe it to no small degree to the superior conduct art that has produced a personality like *Shūwa*. Indeed, if another such poet should ever be born to our midst again, we shall be only honouring him in the unique way we do Yūzō.

The name of Kṛiṣṇa has become so sweet to the ear of both the devotee and the scholar in this country that in the matter of a language held in the spiritual efficacy of pronouncing the name itself, they are both identically of the same attitude of reverence. Even a smiling babe in the land on hearing Kṛiṣṇa's name would jump a bit in its eagerness to fill its mouth with its mother's milk.

The dedication of Kṛiṣṇa by some has not prevented even minds educated in Western thought from appreciating the striking qualities of this name among men. On the other hand, some of our advanced minds in progressive thought have shown a master-like leaning to the hero-worship of Kṛiṣṇa. Our own traditional thought also helps us in this. For we have always held that no materialist can remain long in isolated, mental stagnation. Divinity, according to us, is an attribute of one in whose virtue propensities. The contrary follows, namely, that if virtue are found in much larger proportion, in a man's make-up, he is really endowed with a least of a godman's personality. That's evolution; if it is to be so correct here, will find him one day doing more and more above his feelings and reaching a stage when his superiority over others will become manifest in the way in which he resolves all conflicts within. Our Vedāntic theories and religious ideals always point to that goal for men to reach. Hence no great effort of the mind is needed for those both of the past years of the land to imagine Kṛiṣṇa as an avatar or a personification of God.

Vālidā is also said to have produced two other works called *Śūdrīyāna Śāstrīyāna* and *Śāstrīyāna Śāstrī-*

page. Subsequently will break into this information as questioning, because of the lack of perfection in both the thought and the execution of these two works. The reason for being a certain regular quality is that they resemble more the novel composed by writers of fiction.

ANANTANA. [c. 18th century A.D.]. He was a Buddhist and is said to have been originally a Hindu who became a convert to the new religion. He wrote the Buddhacarita or Life of the Lord Buddha. His style is distinguished by propriety and sweetness. Much similarity will be visible between the kind of writing he indulges in and that of Kālidāsa of a later century. Indeed, to those who lack historical sense, the earlier poet might appear to have modelled his style upon Kālidāsa's.

The life of the Lord Buddha from his birth as a Prince in the royal household at Kapilavastu to the great event of his life when he attains "Enlightenment" under the Bodhi tree is narrated with enough interesting details to draw our attention. Fine descriptions are numerous in this book. Certain passages wherein reproduction is deft and described are indeed of compelling beauty the like of which we cannot see anywhere else in Sanskrit literature. Love comes in for its share of delineation as the poet's heart when he relates the details of the love of Prince Siddhārtha. No doubt the book cannot fail to impress any reader with the new poem motive which its writer, namely, he and his the new religion of the Buddha.

Another long poem entitled *Maandavyakāva* is also mentioned in the same part. The story briefly told

is nothing but the conquest of Buddhism destined over a Prince called Maand whose earlier years showed immense weakness for a life of dissipation and lechery.

BYRONIA GOSWAMI. (Fossil mountain.) *Pañcavastu* is the name of the poem cleaning the path from the past. The Buddha's life is upon the subject here. But there are definite deviations in details which make *Buddha Shree*'s book appear different from that of *Advarga* in the treatment of the story itself. Lucidity and a certain naturalistic folk writer's style, though much food for thought can hardly be traced in this. We also show immense capacity for graphic detail, and in the opening Sarga where King Indrathana and Queen Mithi are introduced, we get a sufficient number of passages of description. More engaging is the second Sarga of this book where Tirtha, the Supreme Being, is worshipped by Deva. Many will begin to suspect from his language that he has taken *Kishkin* for his model.

ARNA DEVA. *Jitaini Kirt* is the name of a work devoted to this poet, dealing with the disciples of some of the Buddha's disciples. The book is really of value to the followers of the Buddhist religion. He too lived in the pre-Kishkin period.

MANAJYOTA, CAKRA GAMA, SAORI DEVA, ANA DEVA, YASODHARA, etc. These were again some of the poets who lived in the pre-Kishkin age and were reputed for their works, though soon absorbed by Buddhism as supporting their religion though.

KALYAN (4th and 5th centuries). We then pass on to the period among Indian poets, who stands almost equal in eminence to *Kishkin*, the poet of poets. In the

As *Man* wrote his longer poems in the form of an *Ich*, Kattel showed more genius for compactness in form and for illumination in thought. For he never so forget himself as to be led away by his metaphors for swelling or to allow it to go to disproportionate lengths. The descriptive passages of classical art even bear the effect of his crisp brevity. Yet, at the same time, he cannot be read here with the emotion of any other kind.

Again, he is not the poet to sacrifice the significance of an epithet or a suggestion in thought for the sake of clear prosody. The choice of subjects leaves one in no doubt of his represented poems art.

Both Wessner and Esterson have regarded Kattel as a poet of extraordinary merit. The Danish imagination has always attributed his poetic gifts of such rare quality to the special favor of the Goddess KIL to him, while he was young and unperfected. He is depicted in sweetest and best while struggling in strong weakness toward to either the one or the other. But certainly his perceptions always maintained their extreme detachment from *Chilpe*.

Among his celebrated works the *Eighteenth* stands out separate, it says. Commencing from *Chilpe* the Good, and ending with the ignominious *Agony*, it has given us a long list of illustrious things with much art in the narrative, that, where expansion is necessary, he has not shown any indifference to the cause of simplicity and where contraction would relieve us of the tedious, he has revealed the necessary anatomy of language and heredity of action. Moreover, in *Eighteenth*, Kattel for the first time shows an entire grasp of

for his theme, instead of easiness of a noble king. It is indeed an innovation, a departure from existing regulations in poetry. But a poem of the same kind has the truly great have struck out fresh paths for their genius to traverse. The case of Raghva, according to Kildias, assumed great prominence from the time of things resulting gradually the result of glory with Sri Rama and his journey on the throne and declining slowly to get finally extinguished in Agastya's disjunctural reign. None of the later things arose of that line receive only a passing reference from the poet, because of their lack of prominence. In the last Sarga or canto the life of Agastya is painted in such deep colours as to rankle out of the focal flash of the evening sky before the eye of Raghva's eye 104.

Kumbha Sambhava is a poem, but which Kildias will ever remain young and fresh in our memories. The poet stopped with the night canto describing the union of Ushah and Parasurama. The later canto cannot be his, both by reason of internal and external evidence. The birth of Kirtikaya or Sankha is the main purpose of the poem leading the life of Kumbha Sambhava or Birth of Kumbha. Further detailed Kumbha's conquest of Tirthavara, are beside the poet's main purpose in writing the poem. The internal evidence to prove this view is more convincing in that none of Kildias's admirers can feel reassured by the poetic quality of the verses of the later canto.

Critics are of the opinion that *Kumbha Sambhava* is really simpler than *Raghavanda*. For many an hour and splendid expression, one cannot think of another classical poem equal to it. Further, the drama set in

passed into service whenever a situation demands it. Every scene contains such dramatic situations and such graphic portrayal of characters that we cannot single out any one for special mention. But all the same one loves to dwell upon the play that is Kalidasa's art, when he depicts the scene where Uruk approaches Siva when he meditates. Every bit of her proposal, charm and her consent is faithfully detailed and every little movement in the transfiguration awaking Siva's reciprocity to her beautiful love are marvellously portrayed. One cannot fail to hear for long Ravi's wail after the leaving of Love by Siva. Such sweet scenes preserving nature's intense pain flow from Kalidasa's pen that we easily confess what an English poet wrote: "Our sweetest songs are those that tell of saddest thought."

The harsher critics of the *Ramaya*, Sanskrits are wiser in a respect which really better instances are. Evidently their critics deemed Kalidasa's work incomplete without the story being taken to the limit of the victory over Thakra by Rama. One can also try to justify the poem as complete with the birth of Rama.

Kalidasa is said to have lived the reign of a king of the Gupta Dynasty in Indian history. Towards the extreme end of the 5th century after Christ, according to historical data, Kalidasa is found writing verse to a ruler of that line, whose achievements in other fields were no less conspicuous than that of his bringing the golden poem and birth of rivers at his court.

MAHARSA (5th century) Maharasa's name is pronounced always with great respect among the celebrated poets of India. On whatever he touched there is the stamp of his individuality. Tradition records him

significance for the deep meaning which is every one of his starting-points. He is supposed to have travelled from place to place for the sake of raising his livelihood. Kufel in the South is credited by some with having offered a home to that poet. There is also an inscription which mentions his name in a verse. Dnyan also in his *Advaitasudra* makes a reference to Kufel.

The poem which brought him fame is known by the name of *Advaitasudra*. It has eighteen cantos. Commencing from the state of the Mysore kingdom to the Dreda Point the story has narrated all the incidents leading to the passage of Arjuna for winning the *Paishagya*. It also from the God Mahadeva and the local incidents of his adoration. In the second canto, which gives an account of the meeting of a secret council of war to prosecute plans to counter Duryodhana's stratagem, we have the *Advaitas* and the *Advaitasudra*. Dnyan has much to say upon the information on material and the methods of war by kings. The poet shows immense talents in portraying the moment's change and mountain scenery. In all his writings we see from the originality of his method. He dwells his thoughts in deep and wide but the more penetrating among readers can plumb their depths. One method of his which requires comment is his habit of looking up what he requires, revealing a connected thought in that manner. An example will not be out of place here. He writes —

Without strength of arms leaders are seen to reach out;
 to see something in difficulties, to great leaders to have seen light
 the way; the whole body to ignore a power with no other
 believe that such a power is seen to stretch even a distance by
 each aspect of the world.

Another special mark of his writing is his habit of using the Goddess Lakshmi's name to the concluding stanza of every book. From this he earned another title as Lakshmyakha.

Later poets have shown high regard for his name. One work, called Kavya Karti, by Sri Baladeva Govinda pointedly refers to him with pride.

DEVATIYAA NAIMANANDA (9th or 10th century). His name occurs two times in his Kavya Karti. Apart from a well-known poem of his about poet-relationships in which he confides. His work have belonged to the Jain sect. According to some, a poem written by him called *Chandrasikharachandrayam*, describing Chandrasikhar's life, may contribute to religious life. He was himself conscious of his writings' bearing with him. Some of his verses are collected in anthologies for their beauty.

KAVYATA (10th century). Kishinchandra praises Kavya in his work. Further it is interesting to find Kishinchandra grouping himself with Manjha and Bharatkhili and calling such a group of writers the true representatives of Tilaka. A later poet named Hachita remarks that Kavya along with Bhilava, Sita, Subandha, etc., deserves fame. This poet wrote a poem of many verses on Sri Rama's life. Another work of his called *Mayaprasanna* earned such appreciation from the ruling monarch of that time that he was asked to place it in a basket of gold for presentation.

KAVYATA DEVA (10th century). A poem called *Manoharavijaya* claims him as its author. Throughout the twenty stanzas of that book enough proofs of the author's conscious imitation of Kishinchandra can be traced. Even, whole phrases and identical expressions peculiar to

Kālidāsa got themselves transplanted in the book. Still there is a peculiar natural quality in his language which does not lead to distant results.

Govarts (7th century). He wrote a poem called *Govarts Pralāpa*. The middle section of it is devoted to exploring all the attributes of a *Kāvya* spoken of in *Alaṅkāra Śāstra*. Proofs and examples are not ample except in the latter part of his writing. Poet's practical needs are better illustrated for the application of its rules than this work. The author himself refers to his native place as *Uttarakā* and to the ruler of the place as *Śiṅgharāja Sena*.

Śaṅkara (7th century). *Śaṅkaraśayana* is the title of a poem from his pen. The story of the defeat of *Alaṅkā* at the hands of *Śaṅkaraśayana* is narrated in the poem. Like *Pralāpa*, the poet also shows an inclination to make too much use of grammatical specifications. Here as he was a *Kashmirian*, it is explicable why usage in that country still look upon him with great respect.

Māna (7th century). He is said to have lived in a village lying between the tracts of *Garjara* and *Mūrcā*. Literary critics like *Ānanda Vardhana* and *Kiṣkīdhara* allude to this poet in many places in their works. A critic commentator on *Kāvya Pralāpa* by name *Śiṅgharāja*, gives a revealing anecdote about *Māna*. According to him, *Māna* was a *Yakya* by birth, who kindly allowed his name to another's work, having purchased it from its author.

Śaṅkaraśayana is a long poem ascribed to him. The destruction of *Śaṅkara* at *Lord Kṛṣṇa's* hands forms the main incident of this narrative. The entire piece

strikes one as glanced upon the *Kāthāyogyan* of Bāhara. As in Bāhara, we have detailed here also a recent account of war. Again, here are found similar descriptions of the varying seasons and the manners society. Even the shape and type of particular metres employed by Bāhara have got their exact prototypes here. Sometimes even their order or sequence corresponds exactly here. Māhā further employs *śūbhāśuddhā* similar to those Bāhara has used. Again, if Bāhara uses the name of Lakṣmī in his story, Māhā uses Śrī in its place co-termini of his names.

Malladhā. The great commentator, analytically surveys Māhā's grammatical usage, as he is himself a thorough student of grammar. Indeed, a certain story is current in Benares which has Malladhā credited to one of his friends that he had spent usefully most of his time either in studying Māhā or *Māhā* (meaning by the latter the *Mythopoeia* of Kāśīka). Further, there is a traditional belief that one conversant with Māhā, even through the first nine cantos, can never be deficient in his knowledge of Sanskrit.

Śrīnāyaka (9th century). *Kaṭhānāyaka* is the title of a poem attributed to Śrīnāyaka. Kaṭhāya was a king of Benares who found a place in the heart of the poet. Kāśīka, the author of *Śāradāśekhara* or the *diamond of words*, places him in the court of Anantavarman, a ruler of the 9th century.

Karṇāyana (9th century). *Harṇāyana*, a poem expanded into fifty cantos, claims him as its author. Each of the cantos is here shown to be more than hundred verses. *Śāradāśekhara*, at the date of this writer. *Yamaka* (abstraction) and *Śloka* (prose) in

works] records also his great misdeeds. The story of the poem is that of Śiva's conquest over Andhaka, and the mighty preparations for the battle are detailed here with gusto. Many incidents are added to the name of the poet. Anantavijaya mentions him as belonging to Anantavarma's court.

Anantavarma (9th century). Two poems of this name were written to have flourished. One of them lived in Kashmir and became the author of the story of Kalandara in verse form, called *Kalandara Kanda* *Śloka*.

Anantavarma (9th century). The other Anantavarma wrote a poem called *Anantavarma* in thirty-six cantos. Though this poem is enjoyable reading, its popularity is not appreciable. The king called Ilaha Varma, whom even this poet praised, offered him a bull worth one lakh in token of appreciation of his poetic talents. The poet in his work gratefully acknowledges the King's largeness of mind for his wide recognition.

Varanava (9th century). He was born in a village in the neighbourhood of Anantavijaya. He was reputed to be the author of three important works, *Yadukavya*, *Śaundaryakhya* and *Trijaya-dhama*.

Jayadeva. A Jain by religion, he wrote a book called *Pratyakhyaya Kavya* or *Pratyakhyaya* *Chandana*. He loved his wife so much as Kālidāsa's verse.

Haradatta (10th century). His work is called *Kavi Rahasya*. He earned distinction for employing a number of verbal variations.

Parasa Gupta (10th and 11th centuries). He lived in Delhi of old when the kings Mahya and Chola

rolled over it. Of his books only one, called *Kann-Siddhanta Candana* is available. The story revolves round the hero and a maiden called *Satya* who when he afterwards marries.

Emangappa, (17th and 18th centuries) His poetical work was known as *Demasulitana* or *Alphara Pindaragan*. By the device of his language both the *Siddhanta* and the *Widdhanta* stories are discussed in the same verse. Though it is not possessed of much intrinsic quality, still readers can enjoy in this book ideas clearly expressed.

ATULA (17th century) A book named *Majala Pindana* was written by this poet. The origin of the Kanna country is the subject of this poem though it much resembles a fable. Certain historical facts also get unravelled in this kind of writing and discerning readers can easily separate facts from fable in the poem.

KANAKANA (17th century) He was a well-known poet who proved the name of *Annata* of *Kannada Shastya* *Walya*, *Alhavarawalya*, *Sohakulawalya*, *Palya*, *Dallawarayana*, *Chavara*, *Chavara Jayarala*, *Jayala Pinda*, *Kanagawalya*, *Laha Pinda*, *Dalyarala*, *Devalakana* and *Anjala Pinda* *Chava* are some of the books from his fertile pen. His very flow of language resembles the break in its lapped course. The first three in the list of his works given above are his major performances. *Pylyakana* was a humorous addition to his name in appreciation of his voluminous writing. In the scheme of the *Widdhanta*, a fairly nice method *Gita* also finds a place. He seems to have got at the feet of *Alhavaragupta* to learn the art of writing. In spite of the brevity he was capable of, there is not

much one was remembered in his writings.

KAMARUPHITA. (11th century). *Kamrupphita-caritam* is a poem of twenty couplets said to have been composed by this writer. The last eight couplets of this book are ascribed to Falgata. Certain critics are of the opinion that the *Pratihya* portion was not in fact written by some other poet. It was equally at home in the grammar of both Samakata and Falgata. The title *Kamrupphita* *Shringala* was applied to him in appreciation of his alleged knowledge. Smaller poems and glosses also claim his authorship.

KANAKA. (11th century). He hailed from Kashmir and was known for a work of twenty-two couplets called *Shringala* *Caritam*. The most notable episode of the burning of Tripura by him forms the theme in this long poem. In the last canto contemporary history took a place where the poet's teacher is mentioned as having gathered a learned assembly in the immediate precinct of King Jyeshthika.

JANAKATA. (11th century). Besides, in her fertility of poets, produced a writer of this name who wrote a book called *Manasanta* *Chintana*. In the despatch of Sen's life, we get records of the Kashmiri *Salvika* sect.

SRI KANAKA. (11th century). He was born a Kashmiri, the son of a couple by the names of Nira and Manalla Devi. He acquired poetic gifts by possessing *Chintana* *Manasa*. He was reported to have possessed a corpulent brain which easily mastered the six *Chandas* and the traditional sixty-four arts. He wrote a book on *Varia* called *Shringala* *Chintana* *Shringala* which can befit even the most erudite scholars. Person

versed in Sanskrit philosophy as well as Turki. But the book is very hard to understand. Other works, by name, *Pijayaprasada Chandrodrasani*, *Gandevithilakrasani*, *Jyotsna Parvatan* and *Siva Shakti Jodha*, are ascribed to his authorship and power of exposition.

Among his poetical works *Majualityavastava* alone is available to us. The story of *Hala* and *Danavayud* is narrated with sufficient wealth of detail. His knowledge of the *Sastra* has found scope in this poem. Some may not excuse him for his work smacking so much of the *Sastra*. By a peculiar selection of language he can hit all many suggestions and ideas in one and the same stanza. For instance, in the scene where *Danavayud* had captured an angry *Siva* *Hala* all of the storm and lightning, he has employed a mere word, if examined carefully, declares appropriate words to describe individually each of the five persons in their true qualities and properties.

Majualityava is generally compared by the Sanskrit world of scholarship to a mechanical poem administered to the laity with weak strength to sustain it. The *Sanskrit* employed in the poem are not all quite intelligible to an ordinary reader. No doubt an illustration of the-faded *Upanishad* there can be found many instances in the work alone. *Appayya Dikshita*, who lived in the 16th century, did not upon this work especially for many of the illustrations in his works of established reputation as poetical. *Rupa* in our place because of his own language being not really satisfactory by all and sundry.

Only twenty-two cantos are available of this highly reputed poem. Tradition believes in the extent of the

work up to their roots and most centres. Strangely enough, this work finds a place among the illustrious *Mahā Kāvya*, five in number, the other four being the *Rajataranginī* and *Ramāyana* of Kālidāsa the *Śaṅkharāṣṭakā* of Māgha and the *Kaṭvayana* of Mālika. These few great works, according to the Sanskritists of old, would alone provide correct knowledge to a student of Sanskrit whom and vocabulary. Māgha's work and the *Śaṅkharāṣṭakā* have been included among works of the first rank for other reasons than mere poetic qualities alone.

✓ **MĪRANA** (11th century). This poet wrote *Pāṇḍurāṣṭakā* Deva Candana. He writes a clear style and branches much egotism through his lines. *Carita Padmābhī* is another of his well-known poems dealing with love as the main sentiment.

✓ **JALANA** (11th century). He wrote *Śaṅkharāṣṭakā*, evidently taking the King of Kāvya by that name for his subject. *Śaṅkharāṣṭakā* is another of his works.

VARAHEĀRA (11th century). He was going the court of a King named Kolaśāhara. His chief contribution to Kāvya literature is a poem of eight verses bearing the title of *Padmābhīra Pāṇḍava*.

KAVIJA (11th century). He was the post-humous in the reign of Kṛṣṇadeva Rāya. His contributions of importance are the *Śaṅkharāṣṭakā* of ten stanzas and his *Rāghava śāṅkharāṣṭakā*, a poem bearing the mark of the device by which the two stories of the *Ramāyana* and the *Mahābhārata* are revealed in the same verse employed.

VIRĀA BHĀRATA (11th century). *Pāṇḍurāṣṭakā*

enigma is the work of the poet, and again two episodes pertaining to Parvati and Kubjaki's marriage with Siva and Kṛṣṇa, respectively, are told in the same narrative.

Ṣaṃsāraśāstra (14th century). He is a poet to be remembered for his extraordinary cleverness in trying successfully to introduce in a book called *Ṣaṃsāra Kāvya* nearly a hundred ideas in each of the stanzas he employed. Indeed, though not enjoyable reading to all, it shows the author's remarkable knowledge of grammar and his mastery of diction, without which the result of which his efforts could be futile.

Abhayaśekhara (15th century). He was the author of *Āṣṭa Śloka*. The story of the Mahābhārata is narrated in eighteen stanzas in synthesis in the number of Purvas of the Mahābhārata. Tikkāṭa is said to have been his preceptor, and a special feature of this poem was his tolerance of others' boasting at the court of Viśāla, a minister of Gōpata. In verse two other works called *Chandrasūdan* and *Jīvanāṭa Candana or Pradhānāṭa Kāvya*.

Vijaya Narayana (15th century). His most entitled *Chandrasūdan Candana* is of avasthāṅga canon. In the later portions of this book, Jīva is represented as an incarnation or work of the God Jīva. The last canto explains numerous Jaina religious doctrines. The author's native place is said to be Gōpata.

Kaṃṇānātha Kavi (15th century). He was the author of a book named *Jāyadrathānanda*, of which the chief is the story of Nala and Damayanti. Even the verses are simple and readable in some measure. Kāṃṇānātha's work does not seem to have given the greater recognition that

it would otherwise have had. No doubt, towards the closing portion of the book the writer shows interest that' by indulging in *Schizanthous* or more usual actions.

—SOMONRA (15th century) He lived and flourished at the court of Mikawake's. His books are *Kin-kawachi*, *Juchikawasu* and *Simo Juchiku*. In the second of these is the description of the Mikawake's death a piece. Some are of the view that he must have had Mikawake as his model for composition.

YURA GANTAROMU. (15th century) — *Kakawari Kichijuan* is the title of his poem. The early section is a poem as a description of the Heian dynasty of Kings.

AMANO DAIRA. (15th century) He was a Jew by religion and born also the title *Fukuhisamite*. His chief contribution to literature is a poem in sixteen stanzas called *Jepenshi Fijapan*.

MAKURA GANTEN. (15th century) He also was a Jew, who wrote *Fukuhisamite Ganten* and *Kakushiki Ganten*, and his chief objective appears to be propagation of the tenets of Jew philosophy.

MAKURA GANTEN. Another poet with the same name living in the same century wrote a poem called *Matsuyama Nishi Kijuan*, a drama entitled *Simo Mijaku* and a treatise on politics by name *Sichigo Sime*.

FUKU-AMATEHA. (15th century) His main works are *Dokushinshi Ganten*, *Sichishichi Ganten*, *Kyogogyo Ganten* and *Akashiki Ganten*.

DAIRA GANTEN SOKU. (15th century) He wrote a book of religious matters called *Fijapan Ganten*.

JINJI KAKRA. (15th century) His book goes by

the name of *Māruṭa Līlāvatī*.

TRIPURĀRĀJĀ (17th century) His two works are *Kāndharāvatī Caritā* and *Māruṭarāj Caritā*.

VĀSUDĀNĀ (17th century) He was a king and an author as well. He wrote the *Uttar Kāndharāvatī* and also was reputed as *Āṅgīra Śhṛī* for his patronage of poets and scholars. His *Māruṭarājānam* is a book by him, dealing with *Ārya* and *Kṛpā*.

ŚHĪKARĀRĀJĀ (17th century) *Kāndharāvatī* is one of the names of his poem.

ĀRĪNDĀ (17th century) He wrote *Sāhā Sāhā Śhīra* about the King *Vasudāna*.

VĪRĀRĀJĀ (17th century) He is a name known also for authorship in the fields of history. *Sāhāra Vijayam* or the story of *Sāhāra's* life that was identified with his name is only a collection of verses pertaining to *Sāhāra's* life from various other writers. It is said that this author, who being a minister to a king of *Tijāra* *Pragya*, took the yellow robe and became a recluse. They treated on *Śhāstra* topics also was their existence as *Śhīra*, *Śhṛī* of both *Mīmāṃsā* and *Vedānta* *Śhāstra*, is claimed by one traditional version to have been *Vidyāraṅga*. *Mīmāṃsā* is a previous *Śhāstra*, and by another, to have been a brother of his.

YĀSĀRĀJ DĪNDĪ (17th century) Many works emanated from his fertile pen, *Yāśārājāvatī*, *Śhāhāra Gadya* (a prose work), *Mīmāṃsā Śhāstra* and others belong to him. About our works are said to have been written by him. His style shows dignity combined with liveliness, and bears evidentiarity of a high order.

ŚARĀVĀ MĀLLĀ (17th century) The work for which he became known is *Uttar Kāndharāvatī* or *recluse*

action. It deals with Ram's life. But only the first seven sargas are now available.

Ashvini (14th century). He was a court poet of the well-known Purjapa Nadas of Orissa. He is now deemed by some to be the great Palyakita who composed the work *Prakhyat-tam*. On account of his great scholarship he might well have earned the title of Palyakita.

Sahas Deva (14th century). He was a poetess and a Queen. Her style is engaging and sweet, as evidenced in her book called *Mahava Purjapan* or *Pra Kanyasulk Canyon*, which deals with the marriage of her husband and King, Kampraja of Pijapa Nagara, to his cousin of noqum at the South.

Purvatama (14th century). He wrote a book named *Mahava Purjapan* in nine cantos.

Vasava Bhadrā Bala (15th century). His principal works are *Mahābhārata* and *Agastya Canyon*.

Calcalaksha (15th century). As the author of a book named *Kanyasulk Purjapa*, he follows the technique of Kalidasa, though his style is certainly more simple.

Sahas Kavi (16th century). He was scholar known as *Devrajya Bān* or *Purjapa*. An interesting periodical work of the name of *Rama-Kavya Purjapa Kavya* is to his credit. When read from one side the verses convey the story of Rama and when pursued from the other end to the beginning the story of Kavya's life is revealed in the book. Such kinds of double technique are very common in Sanskrit writers.

Candavala (16th century). His work *Alkava-Yajna-Purjapatyay* contains three stories of the lives

of Elias Kirja and the Finns, continued in the same sense.

SAMMATA IIVONA— (16th century). Many titles like *Sammata-Suopunkko*, *Kokko Kirja*, etc., are ascribed to his name. His two important productions are *Salmelainen Pöytäkirja* and *Elämänsä Päiväkirja*.

KALLIO, TAVASTA— (16th century). He wrote a book on the funeral customs of *Pöytäkirjasta*.

ANTTONI MÄNTY (17th century). Anttoni Mäntö of Turku and his ancestors had the water at their courts. He later was chosen by the king as his minister. He belonged to Turku. His work *Ohjeita Suomalaisille* is various with the history of the kings of Turku such as Adolph and Sigismund. This book has not come to light.

YRREHÄRMÄNEN (17th century). *Yrre-Pöytäkirja* is a poem in this poet's credit and mentioned in the same narrative the two stories of Kirja and Kirja.

YRREHÄRMÄNEN (17th century). *Yrre-Pöytäkirja* is the poem ascribed to him. He was living in Kirja.

MATTA VIHTA GEM— (17th century). A Jew, he wrote a book called *Jakko Suomesta*, which contains in the same manner the accounts of seven such as the *Vyrttikirja*, *Suomalainen*, *Pöytäkirja*, *Muistikirja*, *Makimurto*, *Kokko* and *Elämänsä*. Another book, *Ohjeita Suomalaisille*, in thirteen parts, also shows him as its author.

KAROLINUS KAROLINUS (17th century). He was a king of Turku who did much to encourage poetry and the arts. He died an author of some merit, he

wrote a number of works. These we have from her: *Priglasenie kuznecov*, *Vostokovostok*, *Arystokraticheskiye yazyki*, *Chytenie Mirova*, *Volodimirovskoye Pravo*, *Priglasenie*, *Yazyki*, *Chytenie*, *Priglasenie*, *Siva*, *Stavrova*, *Stavrova*, *Siva*, *Stavrova*, etc. Indeed the list is nearly complete, not small. This value was made the basis of a number of poems by other poets living in those times.

Yakovlevna (17th century). This is the tale of a poetess whose real name we are unable to ascertain. She was one of the persons patronized by Kolyuchina, and her work of importance is a Russian version of her father Kolyuchina's *Priglasenie kuznecov* in *Yazyki*.

Yakubovichna Dvornik (17th century). He was the son of the famous Czarina Ekaterina, daughter of Tsar Peter the Great. His work, in thirteen cantos, which has been recently published by the Moscow University, is named *Yazyki kuznecov*. The other work which it is proper of the king, is *Priglasenie kuznecov*. There is not much change in the style.

Yakovlevna Dvornik (17th century). Being the son of Ekaterina Ekaterina, he also lived in the times of Kolyuchina, daughter of Tsar Peter. He was praised for his erudition and taste as of equal merit with those of his father. Verses in *Priglasenie* and *Priglasenie kuznecov* he wrote many literary pieces. *Priglasenie kuznecov* is a poem published by the Tsar Peter. Other works of his go by the name of *Priglasenie kuznecov* in six cantos, *Priglasenie*, *Priglasenie*, *Priglasenie*, *Priglasenie*, *Priglasenie* (a biographical account of his own father), *Priglasenie kuznecov*, *Priglasenie kuznecov*, *Priglasenie kuznecov*, etc.

Rama Datta. (17th century) Known by another familiar name as *Ayat Sahas*. In great Raghunatha's court and wrote a great ball of *Sloka* called *Narasimha*.

Maryemayya Dattaya. (17th century) He was *Krishna Sahas*'s son and his work in all metres is called *Pradyumanahara Chandro*.

Mahadattaya Dattaya. (17th century). We have occasion to refer to him and his style in many other places, and hence we give here only the name of a work which comes in the category of *Kridhigyanas* namely *Siva Lalitayana* in twenty-two cantos. It imitates the many-line style of *Kridhigyanas*. Another poem also in eight cantos, by name *Geoptharayanam* has come from his hands too.

Rama Ravi. (17th century). He hailed from a village in North Arcot District named *Mahendram*. His work is called *Rama Kridhigyanam*.

Rama Prayoga Dattaya. (17th century). He belonged to *Tiruvattai*. He wrote something of a travel diary containing the account of his pilgrimages, called *Tirupattinallam* which covers some the requirements of a *Conje*.

Ganga Ravi. (17th century). He wrote four accounts from Puranic episodes regarding the marriages of *Janaki*, *Draupadi*, *Krishna* and *Savitri*.

Ramakrishna Dattaya. (17th and 18th centuries) A village in Tanjavur called *Kiriyandur* claimed him. But he belongs really to the illustrious soil of writers whom *Tamilakshara* has given us. He passed the court of a later prince of Tanjavur, *Shahaji* by name. He was a great devotee of *Sloka*. His main work is known

as *Pañcājatī Caritam* in which the mother of the *Mahābhāṣya* is the subject of an account. His various poems of *Vāgīya* which have earned for him much appreciation, are contained in his *Itihāsaśāstra*, *Śālokaśāstra* (*Śālokaśāstra*).

Śaṅkara Yaśovanta (शंकराचार्य) (11th century): A great devotee of Śiva, he was a contemporary of Śaṅkara of Prabhākarānand, another famous poet- sage. His poems in written about a ruler of Ujjain called *Śaṅkaraśāstra Vāgīya*. *Śaṅkara* is a name given to his work.

Guṇaratna (गुणरातना) (11th century): He was a minister of *Takkā* of Ujjain. He was reputed for having in his quill sixty-four works in Sanskrit, twenty in Prakrit and twenty-five in other languages. Some of his original master- pieces, for example, *Śaṅkaraśāstra Caritam*, *Pañcājatī Caritam*, *Pañcājatī Līlāraṇa*, *Śaṅkaraśāstra*, *Śaṅkaraśāstra Śāstra*. Many accounts of places of pilgrimage also are written by him. His other well-known work, called *Śaṅkaraśāstra*, contains the stories of *Mahā*, *Kṛpā* and *Hastināpura*.

Mañjunātha (मंजुनाथ) (11th century): His work is named *Śaṅkaraśāstra*.

Guṇaratna (गुणरातना) (11th century): His work is entitled *Śaṅkaraśāstra*.

Kaṇhadēva (कण्हादेव) (11th century): His work is known as *Śaṅkaraśāstra*.

Śaṅkaraśāstra (शंकराचार्य) (11th century): *Śaṅkaraśāstra* claims him as its author.

Śaṅkaraśāstra (शंकराचार्य) (11th century): His works are *Śaṅkaraśāstra* and *Śaṅkaraśāstra*. His style is full of *Śaṅkara*.

LAKSHMA SENA. (15th and 16th centuries) He belonged to Tirumala District and lived till recently. His works are *Shyamashilpihastakam* [Lily of Solikani], *Dilli Shloka* [A poem describing the coronation of King George and Queen Mary in Delhi] and *Shloka-Carita*, a poem with many other works also claim him as their author.

KARNATAKINA GANAPATI SASTRI. He was born in Andhra. His main poems are *Purandara-Pyasa*, *Aravali-Sahasam* and *Dasa-Sahasam*, each of the latter two in a thousand verses. He has written many verses in smaller metres also. *Sad-Darshanam* is a book containing the philosophy of Ramanuja Mahari of Tirumalaina. His style is really attractive in its simplicity. The poetic mark is of an great order. He may even be said to be the last to possess the essence of the style of the classical authors.

KARNATAKI SITA OF BANDEY. Her capacity for versification in simple Sanskrit metres is superior in this context. She is well-versed. Apart from a biographical sketch of her own father, she has written the life of Mahatma Gandhi which has earned her much appreciation.

The above account or list of authors whose contributions to the category of *Mahatmaya* we have supplied is by no means exhaustive. Many others there are who have written verses, but only the names are given leaving the technical features of a *Mahatmaya* unexplained. Maybe the works of some even of them appear unworthy of the name of a *Mahatmaya*. But they cannot be otherwise classified as Sanskrit literature.

IV.—GARRA OF FINEST WRITING

The existing works in Dodge's composition, though not so numerous as manual compositions, show no less exactness, or some of them at any rate impress us as masterpieces in their branch of writing. A *Kilnshorn* can certainly compensate for all the lack of high-class pieces in prose-writing. It will be no exaggeration to call it even a compensation of all that is exquisite and glorious in Stockell's literature. Its interesting style and exhaustive treatment of subjects have not only opened the field of prose-

writing to *Thomas Saxe*, the celebrated author of *Kilnshorn*, we also know of another high-class production in prose-writing named *Wassermann*. Many sources of knowledge seem to have drawn a rich repository in him. But at the same time, he can never stir of his riches. He shows himself prodigal in everything he touches, whether it be a description of a forest or of a battle. All available knowledge and information about plants and trees which it may be the legitimate sphere of the science of botany to disclose, receive from him adequate treatment. In the same way, in a battle, every kind of ancient weapon or weapon used gets described to us with a sense of completeness, unique of its kind. Above all, our eye never lags captive before the varied array of his sentences which march on and on with heave and with ease.

Indeed, in the interest of words and splendour of his language, one can hardly take breath to pursue the meaning. Tradition has not really tried to describe *Kilnshorn* as a fine historical tale who has entertained

which never goes in search of any other. Such is the writer's art that in many places in this master piece, he shows such identification of himself with his subject that people reading it may forget that a book is being read and think that the author himself is speaking in clear tones. A further reason of tradition gives us the story that the great Bhakta Bhaṣa beheaded his last wife describing Kichambert's affliction on his separation from Candolpā, his lover. Again, Kichambert's well recorded in our ears for long, and we begin to entertain a strange feeling that it is Bhaṣa's own soul in distress.

Naptūṣā, a character in the book, remarks: "O Kichambert! witness art thou?" Normally such a sentiment would not be tolerated in any other writer, because it would be wasteful to repeat the Goddess Saraswati's being in such a below condition.

Bhaṣa shows order by his superior art. Again, commenting on Bhaṣa Anandavirbhakti explains: "Bhaṣa's phrases and figures of speech march in such steep succession, one upon the heels of another, that they seem competing among themselves for reaching Kichambert himself."

The numerous other prime scenes are handled with effortless ability by Bhaṣa. Without a hint to have had enough scope for his display in the incidents connected with Jambhvirāja Chakrabarti in this book. The crucial climax too has not escaped Bhaṣa's eye. For he has introduced it where the parrot calls to Candolpā.

Some information regarding Bhaṣa's life and literary are needed to appreciate his mind and art. He was born a Brahmin, though in his early life he indulged in

business for a living. He led a group of commentators in art of his times and travelled also for and with.

Especially from the most important vehicles for Itano's literary guides to express itself. The form of this historical romance is *Manyōshū*, the famous work of Kureki (1641-1691). The thing was Itano's picture and mood. In this work, Itano's style has in some places reached somewhat of an overwrought stage with more than enough matter to press even hard reading. But to judge of him especially, this departure from his usual manner should not be taken into account. For Itano never lacks the harmony of sound and sense without much of a trace of conscious art. He can whose heart lacks the pulse of real art be blind to Itano's literary achievements. For an excellent example from his pen reflect some deep significance embodied within, as descriptive passage is read all without the greatest of language nothing that to it and the figure of speech is employed without great appropriateness distinguishing it from the rest of its kind.

Every reader of Itano's *Kōshū* may feel a real doubt whether the author goes for the execution of a fine plot or for any of those qualities which bear the stamp of probability. Was he really hanging all his success or even failure on the narrow peg he could find? Well, we cannot satisfactorily answer such queries. For much that we comprehensively may not partake of this world of reality or verifiability in the normal mind. To an artist who came only for opening a slit, as it were, through which the imaginative reader can spy a wonder-world beyond, where he can roam and have his thirst quenched in that reality behind all the seeming

construction of life, there may be no limitations such as ordinary men experience. Thus, therefore, in some of Birsa's characters the cross of a next birth seems not much more of a difference than that of the next day. Strongly too, heaven and earth seem quite within a man's power of some of his other characters. If a country with a tradition and culture which never could dream of a life death of eternity, can make itself insensitive to a Birsa of such great scope of imagination, then, perhaps, we may be sure of the deep grief that will be awarded for all those pure experiences for which poets have lived in our country.

It is said that the latter half of Kalandari was dictated by Birsa's own son, Bidyasa Birsa or Bidyasa Bhasa. Despite marks of an unskilled art exhibiting themselves in his work, critics have, however, seemed to accord to him an equal rank with his father. But certainly the son was not something of a place among a galaxy of names without whom Birsa's substance we could be imperceptible to us.

• **SAHAYAN.** An earlier writer of Gadya no Gadya, he can come only second in rank to Birsa. Birsa has not forgotten to mention Sahayan's name in his *Manusmriti*. He must have preceded Birsa, living about the end of the 16th and the beginning of the 17th centuries. Sahayan's is the title of his renowned piece of prose-writing. His inspiration with making pure or words and his pedagogy in style appeal readers who have had their hearts' content of satisfaction in Birsa. But a word of explanation may not be out of place here in defence of those who cannot meet the comparison of pure in the Sanskrit language. The Sanskrit vocabulary

provides scope for the employment of such devices. Even this account is said to have proved himself true to its substance.

Scandinavia also showed not much of a regard for keeping up the story interest. If, without much of a plot or story, the books that some of these great writers wrote still attract readers it speaks no slight volume for other inherent qualities which, alas, our present-day poverty of Scania's knowledge has rendered invisible to most of us.

1. *Dante's*. He must have certainly lived much year to the other two, the 13th century claiming him. He was a paymaster in the art of story-telling. Indeed, it was not an ordinary achievement for a writer of that time to have produced a book like the *Divine Comedy*. Full of adventures and romantic episodes, it is a symbol of imagination which can certainly satisfy the craving for fiction in the reader and also prove a fruitful source of striking situations for adaptation by the poets of today.

There are no long descriptive passages, which really distinguish this book from its successors. Interesting treatment of topics like magic, sorcery, political diplomacy, burglary, neo-psychology etc., find, however, a place in this book. Men with their hearts "rooted in dishonesty" are diverting us in these pages. Two very names and persons to remember occur in them. But Dante has sparingly employed long compounds. The chief merit of his work is his compelling power of story-telling. He is never tedious in his episodes; he can even be a model for simple and local writing.

His *Compendium*, of which portions have recently

been removed from circulation, is believed to represent the better prose part another part of which is now known as *Dejalschacharian*. *Jamschander* is also a story of pure imagination, though *Dejals* touches here the peak of refinement of language. An exact style is indeed difficult for him.

Utasa Dava Yaxana Sawa, *Galy-shchawel* and *Kash-shchawel* are two great works ascribed to this Jain writer, who evinces much independence and facility in writing. Somewhat he is not quite so well known to Sanskrit students as *Dejals* or *Wisa*.

Yaxana Saurya Raja is another name in his list of Gadya writers who cannot be ignored. He was descended of the same genus, as the great *Wisa Shawal* and *prided himself upon his ability to exceed his predecessor in writing. The title of the book is Fawadshyala Chawala Shring, as it deals with a king of that name who ruled in the Angkor territories. There are four chapters in this book, of which the first three narrate the life of the king and the fourth alone describes the form of the place. Generally it is believed and regarded as style.*

Gadya *Kavyas* are further classified as *Jhityyala* and *Katla*. The distinction may seem unnecessary when we find that the demarcation is not based upon any real difference in quality or content. The only difference, if there is any at all between the two, can be said to be that, whereas in an *Jhityyala* the hero himself narrates his story, in a *Katla* there is hardly any such thought role. *Dejals*, the critic, has promptly knocked these distinctions to the head.

V—Conty

This is a type of composition peculiar to Scandinavia, as it contains a free mingling of prose and verse in the course of a narrative. This type has attracted to it many promising talents. Apart from this we know of a great many writers who succeeded equal hands by far writing both prose and verse. For instance, Björn and his predecessor Drottin showed great powers of versification in the course of their prose narratives. However, Björn was credited by some with a drama called *Finnstjupa* which unusually parallels of trying both in verse form and in dialogue showing thereby his capacity for all types of literary writing. In *Wegsanda*, there is a verse describing the pace of a rolling horse as well as its slow movement in getting over its legs. The picture that it leaves on a reader is so real and graphic, that Björn even for this single instance of successful verse composition earned the sobriquet of *Finnstjupa-Björn*. Drottin in his *Knyttir* shows his own ability to derive as verse from the richest abundance of a subject like poetry. To combine, on the other hand, both capacities in a single piece of writing cannot be without its own special attraction to Nordic writers. Hence the use of verse couplet *Mysur* in Scandinavian literature. There may be no occasion in such literary writing for the getting bored with too much of either verse or prose. At any rate, a much later writer called *Yngvildur* gave this very reason for his employing the couplet form of composition for expressing his thoughts.

Examples are not traceable to a much earlier date than that succeeding the *Kings Ridda* period in

Sanskrit literature. One cannot definitely point to the campā style of composition existing in Vedic writing merely because one happens to find there certain verses and non-metrical sentences side by side. In both the Mahābhārata and the Śaṅkha portion of the Yajurveda, no doubt, there are instances of verse and non-metrical writing found mixed up in the course of the narration of a single episode.

Among the celebrated campā the *Śāntiparva* Campā, the *Mahābhārata* Campā and the *Mahābhārata* *Pūjya* Campā form the important landmarks of successful writing in this field. But there is not among the so-called Campā which may rightly come to stand as a paragon a Kāvīya among writers of verse or a *śloka* among prose-writers.

Śaṅkha. The *Śāntiparva* Campā has been enjoying a very extensive popularity on account of its mellifluous language. Readers flock to it because of Śaṅkha's easy expression and his skill of narration of an epic like the *Śāntiparva*. The distinctness of his craftsmanship is generally called into abeyance or obscured in telling his points. His ear for alliteration and his employment of enjoyable figures of speech make his poetic composition not altogether a barren track. He is deemed to have stopped with the Śaṅkhaśloka and it is held that another completed the unfinished manuscript. Whenever campā is mentioned, *Śāntiparva* Campā must come into people's minds as an illustration of its high-water-mark.

ANANTA BHARATA. The *Śāntiparva* Campā has no less appeal to lovers of Sanskrit. Still it has not gained equal recognition among a wider audience. There is

manly virtues as it of greater wisdom than in the *Śāntiparva* Canto. But Kaśha Śhuka leaves on reader an impression of his laboured efforts in shaping stanzas. His lively feelings as suggestions of a type not unfamiliar to students of Sanskrit. For instance, he has, say, describing a city of mansions, that the moon had to pass through the windows of the upper stories of the buildings as that city and get his face smeared all over with the dirt from the chimney-sockets. Again, in order to study a description of a lady's slender waist, he pretends her thighs and hips as trying in competition to reach a distance which seemed nowhere to exist. The voluminous *Mahābhāra* in the Canto gets compactly told as a brief narrative.

It is said that there is also a *Śāntiparva* Canto from the pen of the same author, though it has secured much less recognition from literary men than either of the two Cantos previously mentioned.

Mitākāśha Dvaya. The work is called *Mitākāśha Pīpāsa Canto*. Its maker lived within three centuries of us. His Sanskrit bears eloquent testimony to the Tamil genius looking in every Sanskrit expression. Some of the peculiarities of expression of the Canto date his reflection in his writing. His predecessors like *Vijaya Śāntipāya Dvaya* were not successful to the same degree in adopting Sanskrit to express the Tamil genius, it was *Mitākāśha Dvaya* who marvellously increased it to such enjoyable purposes. The Sanskrit idiom and grammar easily lent him their services, and the result was that *Mitākāśha Dvaya* never hesitated to pour out his success and sparkling wit, native to the end of his work, as the time favoured tongue of the

gods. Like the others playing upon the notes of his own deeply loved Gauray, some of his notes beautifully spill on the surface of his free-flowing verse.

Among his writings his *Mahābhāshya* ranks as the best for its unifying idea of most of the social evils of the time. Many of his observations seem too-precisely today. He was inspired for his *Palakā* evocating the graceful curve of the crescent moon. In short, he is a poet who can intensely divert the intellect though not reach the deep chords of the heart. There is a belief that he must have written his poetry while comparatively young. For when compared with his eldest work like *Śiva Śāntana*, it betrays marks of enthusiasm for language at the expense of ideas. *Nidānāḥa* (Tijga-Caṅgā) deals with the old, old theme of the clearing of the milky ocean by the Gods and Anuras, the emergence of *Śiva* (Cakra) and the responsibility of *Śiva* among the Gods in ascending it in order to save the world from its evil effects. *Nidānāḥa* (Tijga's own particularity for *Śiva* among the deities of the Hindu pantheon exhibits itself when he speaks none of his praise to any of the other Gods.

YATRAKĀVYĀNĪ, (17th century) He was a contemporary of *Nidānāḥa* (Tijga). Himself a *Wāgdev* of the *Nidānāḥa* School of *Prakāśya*, his work *Yatragāthānī* (Caṅgā) shows his fervor for the duty of his heart. His other work *Śaṅgā* (Śāntana), however also remains. In the *Caṅgā* he adopts the dialogue form for elucidating his points. The major part of that work is written in verse and in some way it is a *Caṅgā* *Śāntana*.

YATRAKĀVYĀNĪ. He was an early writer whose

except an *Nala*, otherwise known as *Divyavallī Kāvī* is worthy of a place in this branch of literary works. The author's father was a poet himself living at the court of one of the Vijayabhūja Rulers. Tradition gives us an account of how the son was induced by the king to write the *campū* while his father was away and how, before the first seven chapters were finished, the father returned, stopping the son's stopping his composition of the further chapters. The quality of its style is not very superior as it is written in language in prose.

Śaṅkara, Śaṅk. The Jain writer of *Yasodhara Campū*, wrote about Yashodhara of Anandī, and many of the Jain doctrines had their way into his work.

Lakṣmaṇa, Lakṣ. whose date is still uncertain, wrote the *Śānta Campū* etc. He was the son of a poet-scholar whose own father was possessed of equally remarkable poetical talents.

Aśvīnī, Kāvī. This appears more a title of the author than a real name. Himself an Andhī, he belonged to the lower caste. Rājasthān, a ruler of Vidyotsava; at the head of the North Pemas had him at his court. He wrote also the *Śāntavā Campū*, the *Śāntava Śānta Campū*, *Śāntavā Pāla Śānta*, *Śāntavāśānta*, etc.

Many other *campū* writers, though less renowned, are *Pudumālī*, *Haribhūja*, *Somabhūja*, *Chāntava*, *Śānta*, *Śānta*, *Devavā*, *Śānta*, *Śāntavā*, etc. The Purāṇa supplied them themes for *campū*.

VI—*Prakāśana*

This type of literary writing contains a mixed element along with verse, as well as non-metrical lines.

This seems to have been an image in much earlier times, for Kikaku speaks of it in his *Haikaiwaku* and his *Wakuranshūkyō*. Even Shūta and Tōkyōshū being writers on poetry speak of its history.

VII.—LARRY KAWFAN ON MIYOKI TOMON

If imagination of a writer is the clearest mark to set as the measuring of his real progress, certainly there could be no anticipation of the great shape or length of his work. Any abstract thought can induce a poet to visualize a picture pleasing to his fancy. For instance, Imager conceived a poet in Sweden to knock down in the following lines: "O, Hauger! You feel elated by amazement just as you get dropped by night. You are to me the only perceptible Supreme Being." These airy sayings seem to assume concrete form and substance when poets turn their gaze upon them. Wakayama Dajin somehow reminds that a poet's tongue always takes his own sayable utterance or other and let you gaze being to thoughts that wrap within.

The *Myōkōshū* of Kikaku is a poem of pure unalloyed imagination. Lyricism of the highest variety caught the heart of the poet, to pour out his heart in a kind of music named *Myōkōshū*. It appears, however, that such a music, if not related to imagery and ideas similar to those contained in the *Myōkōshū*, may not be classified as an equal measure. The fitting of Kikaku's remote song across these lines, though obviously put in the mouth of a Yaku or exile, cannot but forcibly remind a discriminating reader of a heart that was plunged for its nature atmosphere. Tugoot is led to interpret this song as the sighing of the poet for

the original surroundings of his own forest abode, when laid from it by the court life of Uppsala. No doubt the chief point of early two-stanza verse is only anybody's danger for the inimitable loquacity of lyric poetry.

It matters in the best form of history, no other known Elyric or Samolite has such plastic material as the *Mythasandale*. Some later writers took up the idea of the messenger of love from Kallioles and tried to employ it for their own purposes. No doubt, Kallioles has never claimed originality for the messenger taking the love message, for the *Ellygryps* has it already in *Myranda's* memorable services in carrying out such a mission. Still, no other poet before Kallioles ever thought of making it the entire theme of a poem, nor did any one later follow Kallioles in leaving the theme incomplete, as it were, without the usual delivery of the message. Writers like *Ellygryps* (himself, in his *Olden* *Den*, *Veranda's* in his *Prima* *Den*, *Veranda's* in his *Talant* *Den*, *Veranda's* in his *Myranda*, *Veranda's* *Den* at his *Myranda* *Den*, and *Lalymandale* in his *John* *Den*) and a host of others have all either faithfully introduced the same technique as that of the *Mythasandale* or have departed from it a little towards the end in making the message delivered or conveyed with variety.

Certain other writers have degraded themselves by imitating in part Kallioles's own lines or language and completing the rest with their own feeble attempts at versification. Such poets invariably deserve the satisfaction of readers in finding Kallioles's language not repeated in full. But one strong feature of *Mythasandale's* that has never shown signs of abating even with the

passage of time is the enormous interest which still is at. Very many commentaries and reviews have been written on Bankim about this long poem and many authors are even accused here for their interpretations of Kālidāsa's art and mood as reflected in this single poem.

VIII — *Śrīrāmāya*

This is a popular literary form in Bankim's which is regarded for its self-sufficiency of matter in a single stanza. Śrīrāmāya's famous anthology in Feltner called *Chitrā Saptasāhi* contains many such single stanzas with love themes, often glowing with many colours. *Śrīrāmāya*, *Prasa*, *Śrīrāmāya* and *Śrīrāmāya* are similar anthologies.

IX — *Śrīrāmāya*

As many poems were forms chosen in Bankim's literature. For no poet of my experience has remained without writing at least a few stanzas in praise of some deity dear to his heart. Such a tendency even in poets of greater renown is not without some significance. It may be due to a belief that without Elysium or dedication to God no poet ever receives the true gift of writing. The first stanza of almost every poem, big or small, and of every drama and dialogue will be a verse of invocation to the All-knowing One. Even to eminent poets like Vāśudhā and Kālidāsa are credited separate poems of stira. Thus, lines in praise of the Gaṅgā or Gaṅgā Jāyā or such as have been composed by the sage Vāśudhā. To Kālidāsa are attributed *Śrīrāmāya* and *Śrīrāmāya*. Even great philosophers who have advanced momentous thought are not free from this

tenacity. We have Agostyn Dzięciński and Michał Michałowicz-Szewalski, only to mention two of our greatest exponents of subjective thought, writing verses upon the particular details of their own personal mood. Even Świrski, the greatest teacher who established the theory of the *sonnet*, *Indywidualność* (Individuality) or *Agony*, has been said to have written many more poems of which Sewaldyga Łabart is proud of the *Golden Flower* and others such as an *Delirium*, *Indywidualność*, etc., have earned for him much publicity and recognition. Another philosopher, Teodor Dębina, contributed his own delightful poems to the same field by writing verses like *Północ* (Midnight) and *Skrajna* (Extreme) *Opisania*. Leaders of other schools of thought like Górczyński, Matusik and others have all been no exception to this rule in that to write has in praise of some daily dream to them. Ferdynand Jędrzejko is justly famous in this context for his *Opisania* Łabart and Górczyński.

No doubt the short-named are all writers who have earned greater reputation for following other streams of intellectual activity. They are not known only for their poems of the same category. But because one is given a glimpse of very many others who devoted every bit of their thought and language only to searching after literature. In point to two illustrious examples, Mikołaj Krasiński whose *Poeci*, a celebrated poem of the *Golden Flower*, and Dawidowicz, the earliest sage, who composed his *Wiersze* (poems) or *Opisania* (descriptions), are both specially to the manner born, and their outpouring reaches both deep devotion and literary charm of a very extraordinary degree. Dawidowicz captured only the name of *Opisania* for

his purpose. But Mike employed in his 500 pages of exquisite modernity, many different types of meter for his scabrous verses.

Kyōka Kamidōryū is a collection of verses by Lullabies in admiration of Lord Kyōka, the consort of Nyūkyōka. The atmosphere of the books of the Yamashū, the silvery moonlight playing upon both river and woodlands, the low-to nights and the persistent moans of the Gōshi awaiting travel or going for Kyōka and all the sports and disturbances of God-intoxicated souls get lovingly portrayed in these lines. The aroma of devotion is wafted by every stanza and line of this most delicious poem.

The *Uta Genjūshi* of Jyūshūwa is more a song-collection than mere poetry set to music. Agata, Ichikō and Kōwa, the living gods, are relaxing our hearts when Jyūshūwa treats us with the lit of music and musical imagery. The *Uta Genjūshi* has a unique literary attraction for us, as it neither qualifies as a poetic attempt proper nor as a musical composition of the *Uta* type or technique.

Speaking of voice literature, one cannot omit the *Kyōka* form of Jōwa in Sanshō included in by Sei Nishikawachi (Eagle of the South). Though the Sanshō in his early wrought *Kyōka* touches of long occupations, impressive for their resonance and sound values, one cannot forget the great emphasis upon *Shūka* *Shūka* in these poems. In this context the various usage of *Shūka* *Shūka* in the Sanshō, the portrayals of *Yūkyōka* in the Sanshō, recalled us of an equally rich output in musical form, with the marked difference that when the ideas permeate of *Shūka* philosophy and the

technique shows much less sophistication in the hands of those known as the Caracas school.

In conclusion, we have every reason to believe that the name of Nicolás Guillénari or Maister, whose all-around vision of the whole variety upon the preceding duty of Garveyar was typical of a heart-steaded as devotion of a man kind, mingled no doubt with poetic fancy of a high order.

X — *Waste no Man an Man*

Books are found which develop dialectic writing and preaching of words directly. In the group of *Mit* works Koolby's *Arde Sista* is included. Campaign of Pappapapa, the minister of Cardogaya the Ministry of the 9th century B.C., is related with the narrative piece of work, dealing with every aspect of knowledge concerning the art of government and administration of a kingdom. That the moral, politics, strategy in times of war and peace and internationalism between States are all dealt with in this treatise which supplies a mass of information useful even in present-day conditions.

Elkoyapa Sista Mit and *Sista Mit Sista* are also of the same category, though the information in these latter works does not show such maturity and advancement as the *Arde Sista*. The *Arde Sista* though mainly in prose form contains some verses also.

Elkoyapa's Mit Sista is a brief summary of the *Arde Sista* work, though in verse form throughout. The verses are generally not high-class literary performance for they bear much resemblance to those of Sista works.

Other works of the *Mit* category have entirely

different purposes, in that they never allude to themselves at all but devote themselves exclusively to educational themes regarding plain living, upright conduct, behaviorist to others and more, etc. Apart from didactic preaching and moralizing, they are not books which deal either with politics in any form or with social theories of any type. In the group we cannot forget to mention a work called *Nin Jivn* whose authorship is anonymous, but whose value is perceived by students of Sanskrit acquiring knowledge in the time-honored style when they get all the sweet flavors by heart.

Nin Satkhar or the virtue of *Nin*, as they are known, also deserve our attention in this context. *Shreyas* is most widely known for his *Nin Satkhar*. His other works, *Shreyas Satkhar* and *Parashya Satkhar*, are not quite as popular. Simple as they seem, his style, the deeper meaning enclosed in his lines, when understood, is really of practical value in our daily lives.

Nalagya Dnyani's *Kishorashiksha* and his *Sukh-vijaya Satkhar* are also of this variety, in that he has exposed the weakness of people and exhorted them to live up to a higher code of conduct. *Pohla sandak* and *Sandak Nin* both have received attention from his ardent pros, and the latter very much runs throughout his writings since readers from every clime and age.

A word about Dnyani's behavior may not be out of place in dealing with this topic. It is sufficient personally and provides much worth to readers by its pungency and felicity of expression. For instance, if he wants to criticize the unconvincing hold in South Indian households of smirking horoscopes for every slight act of daily life played as well as the importance

attached to a son-in-law of the house, he cannot resist the temptation of a much-wiser suggestion to include the son-in-law as the tenth planet for consideration, apart from the usual nine which govern our destinies. Successive ice mountains from his pen has a sharper edge than sterility. For instance he says: "Only by breaking pots or by tearing one's clothes, by crying oneself a fool like a donkey or by some visible means to excite pity, can a person seek his way to public recognition." Indeed, we need have no difficulty in understanding that he talks of a quiver-wadd, indifference to complex artistic ends.

XI — *Arrestation*

Students witness but no hesitation in adopting a method of writing by which they can take shelter under an apparent meaning for conveying their hidden suggestion. An illustration illustrates this and is missing clear. A passage runs like this:—

Arrestation took and took about the forest garden. What do they mean by it? If they feel hungry, they have plenty of grass to graze upon as they like. The moment they are satisfied they gallop under the trees and drive the soil with open hoofs about. They can go to sleep or rise again to fields of pasture now. When they are in the mood, they go wherever they like. Oh! the trees! the mountains! the hills!

The literal meaning is not difficult to perceive. The mere thought signifies no doubt the complaint of a servant evidently of a royal household, whose movements are ruled and whose wishes are not daily respected. He must have seen a herd of grazing deer. His wretched mood must have been responsible for the cry of envy from his lips. Again another verse describes,

for instance, a dog or lion's shaking with a man, scared perceptibly with its forelegs stretched in front of it, elephants get frightened at the sight of the pseudo-king of beasts; but the real fact is, the lion cannot get excited, lacks or fear their big heads with his claws. The hidden idea can be explained like this, a person clothed in deviously with power and pseudo cannot be equal to the real facts when he has to undertake them.

Apophysis was carried to by women whenever they wished to make a stinging remark against anyone without at the same time looking upon society for what they wanted to say.

To give but a few writings of this type we have the *Apophysis* of Archibald Doherty, the *Apophis Satira* of Somerset, the *Apophis Melancholia* of Lambie, and the *Apophysis Satira* of Fitzmaurice and of Japannese.

III.—*SONNETS ON LOVE POETS*

Many poems can be found in the extensive field of Sonnet literature, which contain very many love epigrams or epodes of love. They are so well executed sometimes that the love depicted may prove the very summation of all man's own desires when freed from all their weakness. The Dutch Septuagint or two poems of Shakespeare are most of them love themes, speaking and individualistic in their poetical contents. One compiler or different sets of them may have been responsible for the compilation. The Folio's format about them adds to their respectability. Marryat's *Sonnet Satira* also deals with love, but after very serious he decides to pursue thoughts. *Sonnet Folia*, is a similar poem and Kitchin's name gets associated with it.

because of its sweetness. Whichever any poem of modernistic features is found without clear reflection of its authorship, is often traced as undeniably to claim it in the name of Kūkūhiā. All glory to Kūkūhiā, the sweetest master of our ancient land!

Needless for us to impress upon our readers that in the list of love poems *Amoeba Kaula's* *Syngina Kaula* stands out as really one of the best of its kind.

We have dismissed *Lepilo Kūpale's* minor poems under one head or another, but it may not be deemed unnecessary to point out the striking feature of these minor poems. They are always without many verses or stanzas. The stanzas listed upon this volume run as a single line developed. Complex situations that are brought in generally by other symbols subsidiary to the main stanza find no trace in these smaller poems.

Again, there are also to be found steep verses, sometimes appearing very much to us by the same manner as *Makulani's* or single, self-sufficing stanzas. There are to be found groups of them on people's lips too. Such a one we can give here to illustrate the make of the composition and the significance of its content. There was a King of *Keapapa* in *Makaha* reputed for his own great scholarship and talents and for his unapproachable confidence to poets and bards who approached him. He became personally very poor by such free disposal of his riches. Once a poet approached him for gifts and the King wrote a verse on a palm leaf and gave it to the poet saying that if he went to the *Terrace of Kūhi*, he would demand no less the bounty that he himself could not then afford. The stanza he wrote ran thus: "O King, there is no greater patron than poverty, in-

since, not caring for its own reputation, it has given you to me." The King of Chaurangya was struck with its beauty and knew from whom such a delicious piece could have originated.

Shukla poems are written in all parts of India. Many others are cited by way of illustration in looking at *Alakha Shukla*. Other such verses, which contain riddles, baffle us by their strange meanings. Some of them concern the subject, object, and verb in order to make the reader puzzle for some time over their purpose.

XXXI — Prativa Kavita

There are not really many poems of great distinction in Prativa. Purohitram's work called *Prativandhan* is written in Mahābhārata. It is a very light-class poem, and literary critics have never ranked it much below Kālidāsa or Kāshidāsa's works. Dattin especially has remarked of its distinction as words like these: "It is an ocean of great thoughts and height imagery." Our tradition ascribes its authorship to Kāshidāsa, and support is generally received for this by the inclusion of every verse in this famous work reading thus: "This poem written by Kāshidāsa at the instance of Purohitram."

Priva Shikshā is this group is a name which receives reference in Ananda Yashwan's *Shikshāloka*. It is claimed by Ananda Yashwan as his own. Some verses of it about are thus known, for the entire work is not to be found anywhere else.

Gandavyāla is the name of a poem in Prativa from the pen of Yāgyavalki which should not escape our notice in this context.

Jain and Buddhist authors have also given us Pali-like pieces. Takkata's *Atthakosa* is written in Avanti, a variation of Pali. Still the language employed by Takkata does not conform to the natural Avanti spoken by the people.

XIV — *Kāmas and Pāṭali*

The *Śālistambā* of Guṇadīpa is a stockless abiding libel. The language employed is Pali-like Pali. Many other poets have liberally drawn upon the sources in the *Śālistambā*. The couplet of Vāseṣṭya was found only in them. A story is current that the author, having found no due recognition for his labours, lost ten page after page of his book and threw it in the Ganges. Kāmas and Somadeva Bhaṭṭa have each translated into Sanskrit the *Śālistambā*. No doubt all that was contained in *Śālistambā* is not found in the translations, nor do we have an idea of the exact length of the *Śālistambā*, since it is lost to us. Still the portions translated by Somadeva Bhaṭṭa and Kāmas are available as *Kāṣṭhī Śālistambā* and *Śālistambābhāṣya* respectively.

The *Paṭalavāra* is a collection of stories in the form of libels though it is really presenting the contents of the *Śālistambā* of Kāṣṭhī. Vāseṣṭya, a Brahmin, narrates the stories in a simple and direct style. The entire content is employed in the language of the lower, and we have very appropriate epithets put in the mouths of the various animals.

The *Śālistambā* is a later version of the *Paṭalavāra*. Both these collections of stories were carried from very early times and scholars recognise their having crossed the sea to the Western countries and assumed their different names and shapes.

Chapter VIII

LAUREATE DRAMA

I.—THEATRE AND VAUDEVILLE

The Laureate Drama can be deemed a conglomeration of all the fine arts like poetry, music, dancing, painting and sculpture. Histrionics developed out of the art of pantomime or *Akshaya*, stage songs from music, dialogue from speech and scenic arrangements from the art of painting. The Sage Bharata in his treatise on *Dramya* expresses the opinion that *Nrjya* derives everything from almost everything in life. The *Nrjya* or drama too may be said in the same way to derive much from all the fine artistic impulses of life, as it is closely allied to *Nrjya* or *Dramya*. Moreover, the art of pantomime cannot be separated totally from drama, as one needs much education to send imitation into it before proving such of a success in a drama on the stage. The symbols regarding facial expression and the actions from bodily movements have a common source of training in the art of *Akshaya* or pantomime.

Even otherwise we can trace common features in *Nrjya* and *Nrjya*. Counting *Nrjya* as pure drama without a stage, the art of the dancing performance speaks in the same way as a dramatic representation. Another

peculiarity is found) which the drama and the dance seem to have in common, is that very often the same subjects are chosen for drama by representation as well as for the dance programme.

Western scholars have traced the origin of the drama in Sanskrit to the passage in the *Īgveda* where a dialogue occurs between Yama and Yami. But from the fact of a mere dialogue one cannot conclude the dramatic art had its earliest appearance in the *Vedas*. One who, of unbounded sympathy of my soul, do not think that the elements of the drama were conceived in the above-mentioned *Īgveda* passage. They had that, no doubt rather than other literatures of the world, Sanskrit must have exploited this branch of literature with equal facility along with other kinds of writing.

Even before the beginning of the Christian era, books like the *Mudrarakāśa* referred to the valuable services of the dramatic art. *Aśvaghōṣa*, *Māhātmya*, *Bhāṣya* and others had, at the dawn of the Christian era, done great work in this field not already with justice.

II.—THE ART OF DRAMA

The mainprings of dramatic representation depend upon a chosen subject, inspiring sentiments and alluring portrayal of emotions. *Nipātā* technically denotes the name from *Nāṣṭa* of meeting. So does *Nipātā*, another name for drama, take its origin in the fact of its being good at by people. *Nipātā* is a general applied to denote drama as a class. *Ābhāṣyā* is a name applied by *Pīṭhara* to drama with its two varieties.

Nipātā has two main divisions—*Nipātā* and *Ābhāṣyā*. Again *Nipātā* signify types like *Nipātā*,

Pratirupa, Dhatu, Pralambam and others. A *Nāṭka* includes five important stages of development. They are in order denoted as *Mūla*, *Pratirūpā*, *Gaṭhā*, *Pāśāchā* and *Ujyāntikā*. The use or main sentiment of the play is no doubt the most essential thing in a drama. All the rest only aid the sentiment of the unfolding of *rasa* in a play. To illustrate the five stages spoken of, let us take the play *Mālika-Mālika*. When Malika is introduced in the streets of a city and he suddenly meets Malini and falls in love with her, that stage of the drama is called *Mūla* *Sandhi*. When the lovers begin to devise plans for meeting each other, such a stage is called *Pratirūpā* *Sandhi*. Then occur events which seem, for the time being, to be hindering the attempts of the lovers. This stage is *Gaṭhā* *Sandhi*. Then a ray of hope cleaves the clouds that awhile seemed to envelop them both in eternal despair. Such a hope is suggested in certain occurrences that encourage the lovers to look forward to their coming together. Such is the *Pāśāchā* *Sandhi*. When finally all difficulties disappear, the lovers are brought together for the wedding and happiness begins to reign, we speak of the *Ujyāntikā* as the gathering up of the various threads of the story.

In a way, the technique of development adopted by the Sanskrit drama is not far different from the usual development that we perceive even in a modern drama or novel. For we have in *nāṭka*, too, certain characters introduced who suggest to us the main events of the story's development. We have too various incidents making such a development more possible. These other incidents are the steps of subplots

difficulties arose as to how things to a trial. Surely also the temple gets involved and finally the story ends, sometimes as was hinted at even at the beginning.

On one particular class the Śaṅkha mathematicians had great influence, i. e., on Kāvya, resulting from the way in which the purpose of all arts is said by them to have ceased.

Coming to the special features of each and every type of drama spoken of already, let us first look at the *Nāṭika*. It usually deals with some topic of Purāṇic origin or historical interest. Incidents of popular appeal like love, heroism, etc., abound in *Prakāśana* also but under general headings, though there the story can be taken from the author's own imagination. Moreover, *Prakāśana* should have ten acts, unlike the *Nāṭika*. *Alūpa* is a type which has for its chief interest a man about town as the dominating character and the drama is throughout a monologue. Rich love and heroism are represented in each type. *Prakāśana* naturally reaches upon the Indian element. It can be said to be something like a hero.

The other varieties of the *Saṅkhyāśāstra* are not familiar to us, either on account of lack of plays representing them or of their obscurity otherwise, making literary history in India's present time hard to trace.

Upaniṣads have not much to differentiate them from *Śāstra*. If not all there are distinguishable by name in them, they are minor ones. Treating on particular topics information is distinguished as *Upaniṣads* from a *Śāstra*, though in any of them speak of Bharata's pointed reference to such a distinction. Strangely enough, no name in Bharata's *Nāṭya Śāstra* contains

any mention of it. The name in Skanda, which speak of the *Uparjulas* must have been lost. Otherwise there could be no possible explanation for so many names referring to Skanda's definition of *Uparjulas*.

Uparjulas have sixteen varieties as enumerated by Yāgyalkya Śāri in his *Sāhitya Darpaṇa*. Other later treatises too show at least fifteen types of *Uparjulas* as having been noticed by Skanda. Some of the names may have those which are obtained in the *Sāhitya Darpaṇa*. The *Agastyaśāstra* contains sixteen types of *Uparjulas* which alone must have induced the author of the *Sāhitya Darpaṇa* to give that number.

A *Nijāla* can have also a theme or story drawn from one's own imagination. A *Nijāla* does not much differ from a *Prakāśa* save in the number of acts it contains. A. B. Keith in his *History of Sanskrit Drama* opines that on such slight grounds they should not be separated as of different types. But our impressive lessons of variances there as depicted with *Mādhya*, namely, their not distinctly mark various characters in them than in any other form of drama.

As regards other features, the *Nijāla* and the *Prakāśa* do not vastly differ. For instance, in a *Nijāla* also the hero and the heroine meet accidentally and fall in love with each other. Difficulties crop up here also to thwart their union, though finally happiness comes their way. The hero-departed, though looked for his progress in battle, tries to forget the cares of the kingdom in his arduous pursuits in the forest. Kālidāsa's *Mālavikāgnimitra*, though grouped with the *Nijālas*, has more features of the *Nijāla*, while

Kaep's two plays *Estaboli* and *Psychologia*, though closely resembling Kalider's *Mahakavyakramana*, get classified as *Niyatik*. Western scholars have discussed the *Niyatik* as "lower heroic comedy."

The *Prakraspati* is a variety of the *Opastipata*. The hero and the heroine belong to the Valley community or caste. Except in this one dissimilarity, a *Prakraspati* easily resembles a *Niyatik*. Between a *Prakraspati* and a *Prakraspati* there is no great difference. In the story, characters and even the setting they have something in common. A critic named Dhanika has noticed that there is no distinction at all between the two, though the *Udaya-Darshana* maintains essential points differentiating them. Western scholars have called the *Prakraspati* "the little heroic comedy."

Again, if a *Niyatik* is entirely written in Pehliya instead of in Bembrit, if it begins without the introductory scene of *Pakshadhara* and if for some time the word *Janamahataram* finds a place in it, such a one is recognized as a *Sajjala*. Some identify it with a *Prakraspati*. A. B. Ghosh mentions its origin from the part act of the dance.

The *Tastala* or *Tastala* is another variety of drama which contains characteristics of its own. Some scholars place Kalkar's *Vikramorvasyam* in this category, while others do not feel as that drama anything to distinguish it from a *Niyatik*. Other names such as *Gauli Bala*, *Nagarikata*, *Prakraspati*, *Niyatik*, *Sajjala*, *Janamahataram*, etc., are also mentioned as of the *Opastipata* classification.

III—THE PLACE OF DRAMA IN AMERICAN LITERATURE

Though every one of the branches of literary writing requires much of skill and ability to bring success to its author attempting it, the drama needs greater attainment in a playwright to distinguish him. The play conceived of should cover to all tastes required to make of the piece an engaging and impressive representation. The eye normally being more exacting, nothing presented on the stage should offend it. It is not therefore an easy task to satisfy a true reader reviewing a play. Hence perhaps the saying in America that a drama alone is the witness of a writer's ability.

Numerous dramas are found in America with their varied claims upon our attention— Good, bad and indifferent plays there are, which show the great temptation playwrighting has proved to writers in the past. And we are not slow to select great dramas which have touched the peak of excellence in art. Some of the greatest among the dramatists have perfectly well what constitutes excellence in the art of a drama. Aristotle when calling the *Myths*, in Book II of his play, *Metaphysics*, remarks of it being the summation of all the varying dramas and tastes among people of varying degrees of appreciation. Indubitably, too, we find Aristotle to have listed at the end almost close pursuing the aim of all our unvarnished appreciations.

Now, then, does the drama receive such unique recognition from even great writers? What wonderful aim does it pursue to have made many an artist of regret to openly acknowledge? Literary writing in the

had but not stopped with merely giving pleasure to readers, but has acted as a stimulus to their mental growth for the ultimate work. The mark of perfection for any piece of literature, according to Basilini's mathematics, is an equality in value to the average of the good more than to those of the mean. Just as Yandlow points out that the chief aim of all literature is to seek that *Amorale* or bliss which results from *Acquiescentia* or enjoyment of one. If the aim of all literary writing is *Amorale*, then the drama must be treated equally in producing the desired results, as generally the visual representation of any art impresses and moves humanity a greater degree than literary writing can do.

To point the ideal in order to elevate the minds of the audience who witness a performance became more and more the chief aim of dramatists. In the attempt to create an idealistic atmosphere and aim, they chose episodes for treatment from great epics like the *Iliad*, *Odyssey* and the *Mahabharata*. Our epic writers have showed up ability and tenacity of all types in the unfolding pages of their works. No other literature of the world can boast of such splendid material for poetic value and dramatic delineation as some of these great epics have revealed to us. Indeed it may seem foolishness or a waste of one's energy to seek for fresh episodes or scenes that can surpass either in grandeur or in dramatic value of the material themselves or themes that the epics have given us.

Nevertheless, perhaps the basest of poets have invariably selected their subjects from the Pastors of old. A further explanation may be offered by way of justification for such a selection. A writer generally

cannot divert the attention of readers with the story interest in an old or familiar theme and so deprive them of the full satisfactions derivable from the ease or enjoyment that will result if every one of the other factors in a play is made to contribute its best to its success or failure. Moreover there will be greater scope for a dramatist to present his imaginative power when the episode is a known piece inducing readers to expect enough dramatic art to justify their lounge. The character of a Hamlet or a Romeo or a Blanche may not make enough impression as a result of itself unless the dramatist has employed such skill in creating situations, with imagination in developing dialogues and such art as to make the great heroes look as no way poorer than they appear in the pages of the great epic.

It does not mean that no dramas born of a writer's originality are helpful to the direction of the reader's mind. There can be instances to prove a dramatist's extraordinary ability in dividing incidents for the best time or creating a character who has not been previously met with. Do we not have *Mykhalopita* a play born wholly of a playwright's imagination in both its theme and its characters? Indeed, it is an original play that has no equal of its kind in Russian literature. Still more bold of any state acceptable or inhaling to the true or outcome of art than *Mykhalopita's* *Silvestrov*. The theme of *Silvestrov*, though old and taken from the *Heidwiese* is made to appear very fresh and inspiring because of the poet's creative power in presenting Silvestrov as nature's own darling and the love between her and Dopyzina undergoing a natural metamorphosis from one of carnal seeking to a spiritual

bond between the two. Even the great Mithasara, whose dramatic art reached the pinnacle of perfection, never hesitated in selecting from earlier sources themes for his own dramatic development. Indeed every one of his greatest tragedies has chosen character and incident from old tales or romances. Therefore, though it cannot be maintained that original themes can never supply the reader the amount of pleasure or satisfaction that he hopes to receive from a drama, still it cannot be denied either that a drama because of its treatment of well-known themes and incidents will be the less suitable or enjoyable to a mind endowed with facilities for appreciation of originality in the drama.

To prove that Sanskrit writers have not been blind to the value of original themes, we have such instances as the *Jvalanacandrayagam* and the *Pañcapanayagam*, written by dramatists of a much later period. Abstract thoughts and allegorical representations have permeated such dramas and influenced reader's minds.

IV.—CHARACTERS IN SANSKRIT DRAMA

On a superficial basis it will be hardly worth while distinguishing Sanskrit dramas from similar types in the East and in the other languages. Sanskrit dramas there are which present few characters while others present a crowd on the stage. A play called *Abaddi-Pandyanam* presents a number of persons in one scene. In *Pandyanam*, another drama, a scene includes only two persons, and of them one alone speaks while the other listens throughout.

Sanskrit dramas generally make audience think that they are literally and feeling tempo in character.

theatre. Such a thing, if true, is no doubt a serious defect in the dramatic art. But there are very many compensating qualities in a Swedish play that will enable people to forget minor defects, if any, in their enjoyment of the main part.

The Fållan Nipska or hero of high birth and education is an essential part of every play. The court-jester or Fållska is another character whose chief aim helps the hero in his plans to win the girl he loves or save her from the clutches of various other women. Without the Fållska the play of *Athandagsmaren* would be devoid of much of its interest and vitality. But the court-jester happens to play quite a minor rôle in *Sällskaps*, where he is thrown in the shade by the King's own high qualities which seek no device to win over the girl of his heart or to secure her love against her own conscience.

Katinka is a stereotyped character that always makes his appearance in a play. He is usually represented as old and weighed down with the responsibilities of the royal household. In his hands generally is put the success of the hero's undertakings and the success of his valour or his success. Fållskas generally are two persons. They may come from behind the curtain either to assist the hero in distress or to inspire him to action. They never come out from behind the curtain. Fållskas and Wärdar are mass-heroes and servants in the royal household who speak as servile jokers when the hero enters or quits the stage. The remaining characters are not confined in accordance with any set formula.

Characteristics in the case of *Stadsfogden*,

types up of those of other Western dramatists is not found in Senecan writers. Rather, there is little need for characterization of leading or central or a Senecan play, when the meaning and of the play is made the point concern. No exotic characterizations too may be useful to enrich our enjoyment of the main man. But even when characterization plays its appropriate part as in *Agamemnon* and *Myrmidons*, we are not able to think of it as in any way of greater help to understanding the play than other factors like incidents or situations or speeches composed by the dramatist. If in all dramatization has made any impression on our writer, it is only as a source of subsidiary factor contributing, along with other necessary aids, to the enactment of the case. *Antigon*, *Electra* and *Medea*, though each has left immortal characters to us, have not at all left such a powerful impression of the art of the playwright in characterization as some of Shakespeare's *Antony* and *Coriolanus* have done.

V.—THE CONCLUSION OF A SENECAN DRAMA

The Sage Seneca in defining the aim of a hero says that he should strive for some worthy or noble object in life and its fulfillment should be the play's purpose. Senecan melodramas will never permit failure of the hero's endeavor to be represented before us. To many of us who are familiar with tragedies of the Western type, this attempt to portray success alone or happiness only at the end of a play will appear one deliberate a distortion and affecting removal of tests requiring retardation of development in the entire piece. Indeed we may not find the directed endeavor

of men with a high purpose in life as detaching anything from their value to us. On the other hand, they may provide us with a stimulus to emulate them and to take lessons from their failures.

Education as painted by Socialist writers will not permit of any doubt for the hero on the stage. Even Fate's avenging strokes will have to be cancelled by supernatural powers and efficacy of prayer. The ideal, closer to the motives of the play should be with that people kindling its steady return with their faith strengthened in the good awaiting them high adventures and their souls excited by the happiness awaiting human affairs. According to our estimate, incentive to act is not an optimistic attitude in his resolve is increased in a greater degree by the representation of evil getting destroyed and survivors that had earlier seemed miserable deserving pity and help.

The tragic element as such has never been taboed in the Socialist play, and we have many dramas in Socialist in which tragedy seems almost to equal the important situations but, with the more of the tragic world of the play, it tumbles even as the tide before the rising sun. Still, everything may seem according to a modern mind when heroes are not made to meet with failures or to die for their ideals on the stage. Inquisitive minds cannot suppress certain legitimate doubts and questions regarding the purpose of the Socialists in writing their plays always as happiness. They may ask why, when even the God does not say that success or the fruits of evil's labours should be the motive of one's action, there should be the insistence on a happy ending to the drama. The only answer to such a

legitimate complaint will be that, according to our great Teachers, men, born with a mission in life, will be born again and again and will not stop striving till the goal is reached. If a temporal end is desired for human beings, whether at one life or after many lives, that truth must be represented as a drama. The roles should not be so distorted as to suggest people who strive in life for good with its ultimate fruition getting postponed. Hence our dramatists have no qualms in representing the story without an intended end.

Moreover, another reason also might have impressed writers as just and acceptable for such a happy ending. The function of all art, according to them, is not merely to copy life but to improve life only by not copying anything. Therefore, the idea of realism which has become so closely allied to, and consequent upon our contact with Western literature, rather struck our artists as of great significance to art. A vivid representation of a tragedy or of blood-spilling on the stage naturally would affect hearts in such a way that the mind of the user could not escape brooding over the same witnessed. The enjoyment to be born of a play would be depicted accordingly. Such a view may look opposed to the Greek conception of the influence of a tragedy upon people's minds. For the Greeks invariably held the view that human hearts get more sharpened and human intellects more sublimated on seeing a great tragedy. Indeed a Hamlet or an Othello will not leave any one as the audience unaltered by the depth or range of the human mind or the strange workings of human psychology. Every chance there will be for the witness brooding more cultured in his

outlook on life when his deep sympathies are stirred by the sight of such characters. The psychological influence of a tragedy according to Wierzbicki, is not based on but based on. Certainly our means too never be more devoted the truth of suffering charactering individuals. Otherwise the rolls of a drama or of the tragedies could not have indulged us in such a way all these years. But beyond recognizing the truth almost as an essential factor in a drama, they were not willing to concede to the drama itself in a tragedy. It is because they felt the function of art was not to increase the spectator's mind in further gropings and doubts but to rid him to have clarity of mind and to prepare himself for the stage of mental equilibrium or serenity. If a Schopenhauer gaze rejected by the King and means almost on the principle of a great justification of an emotional scene, the beholder's heart receives in full of the devastating influence of the pathos of the situation. No further or complete extinguishing of hope need be employed to depress the mind. The final scene where Schopenhauer meets Desdemona, though contrived by the poet, is not without a purpose. He has surprised us with the retrospection born of the only god in his being studied, namely, the grace of two hearts in a spiritual embrace. Till then they were bound together by man's passion, but with the fire of misunderstanding and separation purging them of this, they gained true knowledge of love. The test of the poet's art will be the reader's enjoyment, for as we, in his Wierzbicki or an Erasmus, has written shared Schopenhauer a play of unappreciated scenes or of imperfect dramatic art. The poet can be borne home to a reader, if only he can

images Silbana to have ended the play of Sebastian's address. There may be other mental considerations in such an ending as one with love's language frustrated and love left broken. But the passage that causes our understanding Lovel's true loneliness can never be more for us than when Despatch and Sebastian explain such other in a deep and abiding understanding of hearts.

VI—SARCASTIC DRAMATISTS

In books like *Marston's Major Works* we come across references to dramas like *Samson Madhouse* and *Trifling Affairs*. Certainly, such information points to an the existence of earlier dramas, before the art of drawing was explained by Marston, who is played by scholars in the 19th century after *Chloris*. But the plays mentioned by Marston are not now available and therefore we are handicapped in our estimates of their real merits. One indication of the massive quality of all these dramas is that, like the best works that have been of real worth as to have attracted the literary crowd, who long amused and interested them before *India*, and his political career.

Marston is charged by some to have left two plays, by name *Demosthenes* and *Deliverance*, neither of which is now available. Various a sign, left, according to some accounts a book on dramaturgy. Marston's teacher also supplies us with information about stage arrangements and other requirements for a dramatic presentation of a play before an audience. One marks with surprise that in spite of much evidence of scientific knowledge of the ground things, little has been added to what Marston's teacher supplies as regarding some of

these total needs of the stage. However, Bharata insisted upon the rules and writes following every stipulation laid upon them. Otherwise, divine wrath would engulf the violators of the injunctions.

Further writer references show the existence of two dramas, *Bhinda* and *Sarada* whose *Atya* by the name of *Vakula-kulajit* describes the life of a penniless king in the main theme. *Atya-kritat* is a drama ascribed to *Bhinda* also. We get this piece of information from a commentary on *Gana-Ratnamahatya* written by *Arjuna-bhadracharya-kaviratna*. The reference speaks of the simplicity of style and the sympathy of mood characterising the dramatic. Yet unfortunately we have no further proof of the work itself.

Aranyakas. He is pleased by scholars in the 1st century after Christ. The play is also now called *Śrīpātra*. *Prakāśana* is famous for its treatment of Buddhist philosophy. *Śrīpātra* was a disciple of the Buddha and his metamorphoses from a man of the world into a great teacher of revelation is embodied in this play. Certain verses and passages towards the end of the play mockingly relate the Buddhist doctrine. The book is more impressive as propagandist literature. Perhaps this defect alone detracts from its value otherwise.

Bhāsa. (between 1st and 3rd centuries). *Bhāsa* is the earliest among known dramatists; whose works today are discovered to be certainly bearing marks of the pre-Bhāsa period. Thanks to the wonderful discovery of *Maharajasekhariya T. Govapati Sastri* of Trivandrum in 1902, thirteen plays said to have been from *Bhāsa* formed upon the library slip. Their names

are *Sauptaravandana*, *Pratijai-yogavallariyogam*, *Danda-Cirandana*, *Pratim Nijahan*, *Prithiviam*, *Chaitanyam*, *Jagaditram*, *Siddhilyam*, *Madhyama-yajnyam*, *Ekamukhyam*, *Sama-Chaitanyam*, *Atyanta Nijahan*, and *Samaditram*. Two more plays, by name *Pinditaravandana* and *Yajna-Pindam*, have been added to the known number by more recent discovery.

Internal evidence of dialogic style shows that the plays must have provided the less-dip explanation in an oral language of poets like Kālidāsa and Bhāsa. Another feature distinguishing the plays as a rule is that the *Mātri Śloka*, or invocation piece is put in the mouth of the *Itihāsika* or stage-manager, whereas in the later plays the *Mātri Śloka* is represented as the author's own invocation. Itihāsa in his *Itihāsa-carya* has remarked about this peculiarity in Itihāsa-Lāsa writes invariably refer to certain verses of the *Mātri-Nijāna-Carya*. But in the plays that we have got as Itihāsa's, none of the verses referred to by writers on poetics is found. This may explain the contrary opinion held by certain scholars, that these plays ascribed to Itihāsa might have been of another with the same name and could not be the same as the one whom poets like Kālidāsa and writers on poetics recognized as the great playwright of ancient times.

In any case, one cannot fail to be impressed by these charming plays in their own way. For they reveal much real dramatic skill in conveyance of situation and dialogues. Moreover, the speech of all its simple and elegant characters is so hardly associated with any other later classical dramatical idiom. One conclusion is inevitable, that whoever might have been their real

author, he must have attained marvellous skill and art. One explanation also may be possible for the confusion of the verses usually ascribed to the *Shūta-Nyūta-Cuba* in the *Shūta* plays now discovered. It may they may be available in the future with further attempts at discovery of new sources by scholars—for *Shūta* seems to have been a learned writer—or the names referred to in the *Shūta-Nyūta-Cuba*, have been lost owing to the vandalism wrought by white ants or the misreading of manuscripts in the process of transcriptions.

Shūta plays select their themes only from earlier sources like the *epic* and the *Yōka-Kōka*. Many of the *Yōka-Kōka* species which had not been chosen by any of the earlier or later authors had themselves for the first time made the subjects of fresh dramatizations. The *Shūta* has no doubt supplied *Shūta* with interesting themes, and many are the original touches the poet gives these very familiar themes. We get ideas on sculpture and scenery of the most advanced kind in *Fūtsūki Nijūin*—where we find the scenes of the Eagle seen of long watched in a special hall dedicated for the purpose. The scene in which *Shūta*, returning from his maternal uncle's home, is apprised of the death of his father already, but it should be a shock to him when questioned, depends for its unforgettable impressiveness upon the skill of the dramatist's art in making the status of only the departed being exposed or exhibited to visitors. The increasing tragedy of *Shūta* really brings out the capacity of the dramatist to breathe the reflection with systematic grandeur. The other famous drama, *Sōjū-ōshō-kaifūten*, reaches the peak of

crisis still in both its dramatic structure and its engaging narration. We feel no doubt of the presence of a great dramatist in the author of these plays. The dramas when enacted reveal much more the remarkable art in their dialogues and non-dramatic scenes.

SHANAYANA. (19th century A. D.) He is claimed to be the author of a play called *Shayana-Sayayana*. It is generally praised with reason, though, to me who know his works, the play reveals really serious propaganda for the Ministic School of Philosophy. The classical style of the play is enriched with metaphysical phraseology and terms culled from *Tapa Aksha* and *Buddhistic religious books*. The juxtaposition of phrases and word pictures employed by this writer suggest for his work being sometimes spoken of with equal respect along with those of *Khinnin* and *Maha Khin*. It seems, however, more reasonable to hold King Mahendra Yunnan of Khasi, author of the *Mahavijaya*, as the author also of the *Shayana-Sayayana*.

A group of four new productions of the *Shaya* type are collected under a single name as *Chayakha*. They are by Yawmali, Shwayathata, Symbodaka and Sathata. Sathata alone among these four shares the reputation of popularity in the Indian provinces. Hence let us deal with him and his art first.

SATHATA. Before dealing with his play of the *Shaya* type, let us take the drama for which Sathata became really more famous. His historical play called *Myathakha* (The Clay Cart) is received upon an individual piece of the cabinet. Though this poet is deemed to have lived somewhere in the 18th century after Christ, to the day readers of his drama cannot

but assigns no author of a much later age on account of the innovations he made in developing the drama, the line of which is not at all to be found even in its original playwright like Molière. For this play of his made a definite departure from the usual type by choosing a comedian for its hero and making the love which she bore her husband persistent in adversity, both something of a very frequent episode. The love of a woman following the prohibition of a comedian unlike the usual type appears unusual and deserving enough. Through suffering and tribulation did she follow her own strong faith in a man whom, though fortune had forsaken, good taste had not. Cinthia, belonging to the class of the city but drawn to the ways of piety and religion, outlines the rest of the characters by her singular devotion to morality of husband and respectability of host. The play proves how good have succeeded in original plays not in the sphere of Sweden's Drama—Molière's *Domine Célestine* is felt by some to have been an earlier script of this play, and they justify in the story that Sweden himself might have written the first play, *Domine Célestine*, *Elisabeth* and *Amélie*, now ascribed to Molière.

Molière is credited with the authorship of another play, *Probus-Patricksson*. This play really proves that a Swede need not at all lack of a love-story in any vulgar sense. Some of the verses contained in it really lend themselves to careful attention.

Molière was adorning the court of a king of Uppsala. In his youth he assumed his patron-king's displeasure, fell out with him and finally quitted him in battle. He afterwards assumed himself as the ruler of the country,

Another source says that he started the Pallava period in 675.

VARAHMI He is known for his play *Udāhāraṇa-śūdrā*. He must have been earlier than Śāhuka as he is generally placed before the birth of Christ. *Kaśikā-Saṅgāhāra* mentions Varahmi as a contemporary of Pīṅgala the great grammarian. The same perception is not to have taught him both. The play mentioned above as his is deemed one of the best of the *Śūdra* variety. The theme the poet chose may appear to us common and conventional, but its literary excellence distinguished it from the rest of the group.

General, apart from his play, gave the world the benefit of his high intellectual attainments in the shape of works upon Sanskrit grammar and astrology. A poem romance called *Chandamā* is ascribed to his pen, but it has now been lost.

IRAVAHARĀ Among dramas of the *Śūdra* type we have from this author a play called *Īrāvaharā-Prasādhā*. Though the play is comparatively short, the marks of maturity which it shows are sufficient to rank it with the works of the other two names mentioned above in the group. Its age is not yet definitely known. Haff's *Śrīyāgyavalkya* mentions his *Śūdra* *Prasādhā*, in his work on poetics, *Kāvya-sūtra*, accorded him recognition. Some are of opinion that this play is entirely based upon the twenty-second chapter of Bharata's *Śūdra* *Sūtra*.

IRAVAHARĀ He is believed to have lived in the 4th century, and his *Śūdra* named *Īrāvaharā* must have earned him great reputation. He is supposed to have hailed from Kāśmir. Both Kāśmir and

All languages speak of him in their respective tongues in praise.

On the whole, these four authors generally given recognition as a group by the name of *Contemporé*, won much popularity for the *Blaise* type of dramatic art.

KALANAN. When we come to *Blaise*, indeed we had a feeling of joy in the prospect of great art combined with deep poetic vision. Indeed to name, let it a separate example in honor of the drama in *Blaise*. He is reckoned among the world's best dramatists also. His great drama, *Blaise*, preserves for us the record of his experiments and the message of his heart. The heart he culgared in the *Upanishads* fascinated this part of such an extent that he created the drama of *Blaise* in the environment of the jungle. His remark seems concluding enough, that the world dwellers are any day poorer of heart and more stupid of flesh in humanity than the urban people whose refinement and culture are only skin-deep and serve only to conceal their outer refinement.

The story of *Blaise* needs no recapitulation here. Many translations of the drama into various languages bear testimony to its unending charm for literary persons all over the world. The play needs repeated study in order to receive all the careful attention we are capable of. As at the hour of these objects look busy but with the advancing rays of the sun they appear as those clear and radiant and that proportions as also *Blaise*'s conceits were acceptable only in a vague manner as a first casual reading, but with frequent perusal by our intellect, reveal a higher purpose and nobler comprehension. In *Blaise*...

beastly are combined both north and heaven, for she is at the child of a sage and an ape. Kikaku starts with the combination of north and heaven in the very origin of his heroine and leads us to the same purposeful recombining of earth and heaven in the stages of the love between Drogata and Sakuraki. For he places the postnatal, permanent union of Drogata and Sakuraki in the earthly forest and their true union of hearts in the heavenly fields of the Sage Mikasa. There is, of course, a definite significance in this transmutation of their earthly love from all sexual overtones into a union of root and prebud type.

The introduction of the comic of Derivation creating the king to forget his own past action, hardly reminds us of man's highest quest of explanation of nature being lost to him only by the influence of some curse in a profane birth. Okurawa, the past action is comic for the world being too much with us and our means being out of tune with nature. Some of the classic examples of beautiful poetry have been a lesson in this great play. May a pair of parents try across the un-fulfilled act of Kikaku may yet achieve. He seems ever fresh and ever young, and leads himself in the closest combination from crossed minds of both the West and the East. His Gensho poet like Goethe his wonder struck at Kikaku's poetic mind and profound art, and our Tapan produced a fresh interpretation of the play of Kikaku. Others there have been who have delved into the many aspects and branches of knowledge which made up Kikaku's mind a marvel to the world.

Fairmouzelige is the white play of Kikaku which we again realized the meeting of earth and heaven.

Kaṅśa Paṇḍava falls in love with Urvśī, the heavenly dancer. The line of business is unimportant, even as Urvśī's. The search for Urvśī forms the main subject-matter for one full scene and there are enough indications to that sense of Kālidāsa's usual being deeply interested with Urvśī's. Urvśī's character is drawn in distinct contrast to the other two heroines of Kālidāsa, Śakuntalā and Mālavikā. Indelible imagery and choice language fill this play to the brim and great passages occur where Nature's beauty is expressed in terms of human personality, revealing one of the peculiarly Indian thought—never feeling any distinction between Nature and Man even in drawing poetic scenes.

The third play, *Mālavikāgnishatam*, has been considered in an entirely different manner. The story is no doubt a real episode of times, for it deals with the usual type of love we come across in other Sanskrit dramas. But Kālidāsa's artistic soul shows how it can make it an occasion for reflecting thoughts upon the union of man and the divine. The second act is full of fine suggestions of Kālidāsa's deep knowledge of the art of dancing. Perhaps the very necessity of representing such a scene made the poet include even at the outset of the play that "nothing should be attempted because of its long lateness or nothing decided because of its novelty."

Hama or Hamarajamana (7th Century A. D.)
He was the son of Prabhakar Varaha and Yalovai. He was a renowned ruler of Kannaḍa, he left a very distinguished name in Indian history for both his administrative ability and his literary talents. Great poets like Kavyaca, Pampa, Devabhūta and others con-

needed for most. We use this information to render traditional accounts correct. *Manasaj* Bhagya also confirms the great reputation of Harya.

Three of Harya's plays, *Subhask*, *Prayaskhila* and *Nityasandeha* are all very popular. *Subhask*, based upon an episode of Vasudeva's life, is only of four acts and the play is short. The same type of story as in *Mithasandeha* is handled by the poet here, though the incidents are different, and *Prayaskhila*, the Queen, is not so well-keeping as *Dakṣiṇ* of the other play. Still the play is enjoyable for its many love-stories and scenes, and the *Padmika* or court-jester keeps up the liveliness. Critics like *Amalambhāṣya* and *Abhinavagupta* never ignore the *Subhask* as a specimen of dramatic art. *Kamandya's Lakṣhana Mūla* was based upon *Subhask*, which fact is mentioned by himself in the *Avāyavācya* *Carita*. *Prayaskhila* is another of Harya's plays which has nothing individual about it either in plot or in execution. *Nityasandeha* alone of Harya's three plays deserves private appreciation because of the introduction of an episode of self-sacrifice within a plot of the usual love variety. *Jambavāṣya*, the Prince in the play, after his wedding with *Mahapriya*, his sweetheart, prepares, even while the marriage festivities are in full swing, to give away himself to *Garuda*, in the place of *Śakṣasāha*, a Nāga youth. The moving episode of the sudden change upon him of pity at the sight of a mother weeping over her son's impending death is very dramatically portrayed.

The introduction here at the opening of the play is an praise of Lord Buddha and it leads up to the scene who malign Harya's religion to be Buddhist.

But there are other views as to the play which describe *Purand* and *Sam* also and therefore no conclusive proof can be made out from internal evidence as regards the origin of the author.

Certain defects are detectable near the play. The language is not always perfect. Moreover, certain references to events at the first act have no point at all. One version says that Harpa was not himself the author of the three plays, but some one else whom he patronised at his court. He doubts how far Harpa's mention in poem like *Dhivaka* and the story given concerning that *Dhivaka* himself might have been the author of the reputed three plays of Harpa.

Vijaya. She was a person whose name retains its Prakrit form. The Sanskrit name might have been *Vijayā*. She must have lived about the year 1000 A.D. The name of the play she wrote was *Samudhā Mahasam*. The title, given to it by its author is not inappropriate to the subject. The original name given to it by its author is not clear. The theme concerns a hero connected with a King called *Sandhivarama*, who gets defeated in battle at the hands of an enemy but soon recovers the lost throne through his son, with the aid of a Minister *Mantrajyoti*. The drama is believed to have been started by players before the ruler King *Samudhā*, and hence the appropriation of the title. Even the author's name as *Vijayā* could have remained in the dark but for the light thrown by modern research scholars upon the subject. Apart from a few beautiful verses found in anthologies, which are recognised as hers, there is practically no clear evidence, according to some scholars, of her authorship of the

play mentioned above.

CHARACTERS. Besides placing the poet in the 9th century, the main *Diary* plays, referred to by writers on politics as that incident may belong to the same poet. A third name of the same poet, *Shawshin*, is also revealed by research.

The previous poet of a play, known by the name of *Shawshin* contains no title. His is not at all a technical style and is more over ornamented. Plenty of soaring passages in this play fill the hearts of readers with genuine joy. The play no doubt is based upon the *Characteristics* of *Yeh-shin* and is very similar to the *Diary* *Shawshin* of *Shawshin*. But this delightful writer does not to play even at the very outset when *Shin*, as protagonist is driven to a chaotic by *Shawshin* on the first, to be left there by *Shin* a character. At the various times upon the same *Shin* declares "Fury, *Shawshin* first, drive slowly. I had the discomfort of the falling." Nothing more revealed to supply the imagination reader with deep emotion at the gloomy prospects before *Shin*. *Shawshin* a model reader is vividly portrayed. The play is full of scenes of genuine emotions wrought with such a fine touch that no reader will not complain of stereotyped effects of language or situation. *Shawshin* a play not only *Shawshin*'s distinct combine an some measure this poet to make of his style a source of personal pleasure. Normally readers may even suspect *Shawshin*'s desire to reach *Shawshin* of politics in his *Diary*. *Shawshin* is derived mainly from *Shawshin*'s precedent. *Shawshin*'s reference in his commentary on the *Shawshin*, to *Shawshin* as a contemporary of *Shawshin*, suggests us with some justification the follow-

ing that it is now the name of the author of *Kandahar*. If these could have been every possibility for some rivalry between these two writers. It is now considered by certain scholars that the manuscript of this play only preserves the name of Shrih Naga, described as *Antiquary*, as the author and story.

YASHWANATHA. Flashed by scholars somewhere in the middle of the 5th century, this poet produced a great drama called *Shabd Siddhanta*. The play has a unique restriction towards its dramatic art, in that its dialogue was type of plot based on the Shastric Chandragupta's conquest over the Nanda King was made the subject of the play. Historical no doubt the play is. But the plots and subplots envisaged by Chandragupta, Chandragupta's friend and Minister, are highly original and truly picture the characterisation of the author of the *Artha Shastra* of great renown. The drama has energy of Chandragupta is depicted with great richness and detail. At one place he is made to say "Whatever happens or is lost, he will not lose my friend." The epicising which alone helps Chandragupta's endeavours to overthrow Siddhanta, the Minister of Nanda, leads according to the tale of the play.

Since the main aim is historical, all the various incidents leading to result is given interesting reading. There are practically no women characters and no subsidiary theme of love anywhere to relieve the picture of its grim seriousness.

SHANTA NARAYANA. This poet must have lived in the 4th or the early part of the 5th century, for Dandin in his *Shanti Sundari* mentions him as author of three important works. But the play *Yashwanatha* is the

only one effort to prove his literary inferiority.

Tragedy-like, *Philo* with the Maledictus episode from the story of Kirpa a reproduction of Euripides's *Andromache* at the end of the play leads to the conclusion of the great war and Yashodhan's coronation at Hastinapur. *Philo* is upon the dual sentiment or mood portrayed in it and *Uttarayan* is the hero standing for the blood of his mortal foe Euripides. The desire to avenge Euripides' brutalities develops in *Uttarayan* to huge proportions till it ends in the final defeat of Euripides, and with blood actually spurring Kirpa's hands he rebukes the humiliated body of Euripides, who had vowed not to pick them. All revenge was worked on those who had caused her deep anguish and humiliation. The play what enacted gave the audience owing to the later situations transferred to it.

Uttarayan, incident now places him in the reign of Yasovarman of Kalyanapur in the 13th century A. D. The poet's real name was *Schucheta* and the name *Shankhalita* must have been adopted by him as his literary signature. He lived in Pataliputra and was born of parents named *Nishangha* and *Jatuhari*. *Philo* student of the *Uttarayan* and aware as he was, he was fond equally of poetry. The grace of the *Uttarayan* of speech fell on him as witnessed in his various poetic work and high classical literary style. Dignity of language and profundity of observation mark him out a poet of eminence second only to *Kalidasa*. He lacks the mellifluousness and bright naturalness of the latter as far as style is concerned, but none can deny the stiltiness of *Shankhalita* being of a sufficiently high

order to reward us if his claim to be compared with Kālidāsa alone among classical poets. Because of his enormous scholarship he could not escape the influence of the Western in his observations. A certain amount of preparation on the part of the student of Sanskrit will be necessary to be able to absorb Bhavabhūta's ideas and terse expressions. Perhaps, much of a ready response to his poetry and eloquent imagination of his work were denied him while he was living, for he writes that in one of his works: "Some day, someone may be born with a mind like mine."¹¹

Bhavabhūta's three plays are very familiar to all Sanskrit lovers. Scholars are not divided at all in their evaluation of his *Uttara Rāmavijaya* as the diadem of his achievements. There are some literary critics who claim that *Uttara Rāmavijaya* has hardly any equal in the whole gamut of dramatic productions in Sanskrit, inclusive of Kālidāsa's. In truth, it is that a story is current among scholars of the traditional type that Kālidāsa made the following conclusion aptly at the close: "Among playwrights of ancient, I and Bhavabhūta will always rank among the best. But if *Uttara Rāmavijaya* be taken into account, Bhavabhūta alone will rank higher."¹²

The well-worn mind is portable in the *Uttara Rāmavijaya* in almost every passage and verse. Some may experience a bit of weariness from the long descriptions and the somewhat heavy style. But the mind of Bhavabhūta in elevating Rāmavijaya as unequalled only by occurrences of the highest and the over-arching truth of man makes us ponder deeply over the philosophy behind Kāma's act in abandoning Sītā to the

love. In making Sibi say that Kama's love for her would never be the less for the girl being betrayed by her head of such faith as she had repaid in him, the poet seems an understated agent of casting to a severe condemnation of Kama's director. Kama shows a sure strength of mind in understanding the signals here of his own determination to sacrifice his director in order to save the honour of his lover and the integrity of his people.

Patheo in the hands of Harividdya would more even stand in well. He gives expression in this very play to how Kama as poet shows to be of the highest moral among the ones that poets employ.

Mahadeva Charita in the treatment is dramatic form of Sri Kamesvara's life from start to finish up to his extinction. Pita or husband proper is the chief motif of the play, which seems a necessary preliminary to the *Uttara Ramayana*. *Mata-Nidhana* is a play of the long Anu with a plot of the poet's own creation. It is to some extent not only original inasmuch as the dramatic subject extraordinary still in exploring Virayipana's *Kamesvara* for the application of love's latent presuppositions to the story of two youthful lovers meeting by chance and growing to their love day by day. Grace often feel that this play is somewhat projected beyond the usual limits. Indeed, if portions of the descriptive passages are deleted, the play will present a glowing love plot in effective setting.

Harividdya na Kamesvara *Mirchi Raja*. He was a poet long said to have ruled the country of Coja. His date is not very clear. Though some critics feel that Harji's *Ramayana* was probably modelled on this poet's *Tilasa Pataliya*, a play to his credit. Another play

THE *Shiksha* dealing with the story of Blama is also ascribed to him. But Tâpani-Panarîpa has earned greater reputation, for Abanavargya has spoken of it with respect. If the fact of Bhaskara having been ascribed to this play is correct, then this poet must be deemed of an earlier period than Harya.

SATYAKAMA. *Alauka Châhmana* is a play claiming this poet as its author. Tradition alleges the author's close association with the great philosopher, Sankara. We can, therefore, place him somewhere about the 8th century. The play contains the episode of Haraschâh's love-making to Blama and the efficacy of a *Châhmani* or jewel which Sâh had secured from Anandya. The author having hailed from the Deccan he should have had possibilities of coming close to Sankara. The play is much in vogue in Malabar where the Châhmani questions are asked this particular piece for recitation.

HARAYA. The date of Haraya is still a matter for conjecture alone. He is assigned to the latter half of the 8th and the first part of the 9th centuries. Haraya's name is familiar even otherwise by his work in the field of *Shiksha*. *Asanga Shiksha* is a play from his pen dealing with episodes connected with Blama. The conditions and rugged style are enough to beset anybody's resolve to go through the drama to the end. But scholars have always regarded him as a fine specimen of scholarship and industry. He was known, by a title conferred on him, as *Shiksha Vidvân*.

KANAKAVANA. *Châhmanika*, a play dealing with the tragic account of King Haraschâh, owed its ascription to this poet. On account of the valuable theme, many alterations had themselves to demand notice. The

poet was grading the court of King Mahipala of Klaten-Kabon. *Shajad Aswala* is another play tracing its origin to the past. He is supposed to have lived under Sultan in the 9th and 10th centuries.

RAJASAMARA. Scholars have placed him in the earlier part of the 16th century. He was principal in Mahabharata and was the court laureate in the reign of his successor Mahipala. He was a playwright of note in that he gave to the world four or five plays like *Kala Kembang*, *Jala Kembang*, *Padahepatih Mahipala* and *Karyana Mahajati*. The first of the above plays contains ten acts dealing with the story of Rama. He has changed the story in order to suit it to drama-theater. The next play *Jala Kembang* is available now though incomplete. Another title of it is *Prasangka Pindit*. *Padahepatih Mahipala* is a shorter play of only four acts. The story is very tame in that a king begets a son, who marries a princess and settles down as the ruler after his father. *Karyana Mahajati* is a Pindit play of the *Setjaka* variety. Another drama named *Kala Mahajati* is also ascribed to the same author.

There is a play named *Madhahapala*, whose authorship is still undecided. There are now numerous versions of a drama about this book. Most of it is in the form of verses. Verses from various different sources are strung together under a single title. A strange story says that Iskandara of Kembang once originally wrote the work and that PUNDIT brought jealousy of him and threw the work into the sea. It is something that the drama itself is not lost; scholars are willing to place it in the 16th century.

TRAGEDIA. Otherwise known as *Epikendia*, is

was a poet whom we had occasion to discuss in earlier sections in connection with his theories on poetry. Because of his voluminous writings he earned the title of Vidyadhara. Kamesvara's date is the 12th century according to research scholars.

Vijayanagara Deva. He was the author of a short drama called *Shree Kali*. The subject of the play is the battle between Arjuna and Mahabala, when the latter goes to him for the *Pada-pattala*. The play itself is found inscribed on a rock in Ajmer and the date according to it is 1265 A. D.

Somasena. He was the author of *Lalita Vidyadharja*. This play is also inscribed on a rock. The 12th century is said to have claimed him and he being a contemporary of Vidyadharja wrote the work in honour of the King himself.

Jayadeva. *Prasanna Raghava* is a play by this author. The victory of Rama over Parasurama forms the theme of an act in the play. In the scene where Parasurama meets Rama we have a battle of wit between Parasurama and Lakshmana. Feeding upon words, Rama as Rama himself is engaged in this work. Several scholars identify the author with Vidyadharja, Kala, the renowned Tarkika scholar. Jayadeva is fixed in the 13th century. He is declared to be the Jayadeva who wrote the *Gita Govinda*, because of the extreme variance in style between the latter and this play.

Between the 12th and the 13th centuries a number of poets who claim attention for play-writing are mentioned. Pradhikara, Madana, Kumbhakar, Kavi Varman, Kalia Deva, Mithila Varman, Jaya Kalia

Devi, Bhambadatta and Jivanta are some of the noteworthy writers of the period.

BALASORA. From the reign of the Cochin ruler Rama Varma (1522-1574) with whom he was associated, the poet's period is ascertained. He is hailed from a village named Mallakuram in North Arcot. That village is famed for giving birth to many other scholars of repute. Gaura Rama Kavi, the author of *Parasurama Prambhana* was also born in that village. *Nalakuṭṭa* *Itihāsa* is his *Mahabharata* *Nāṭya* version. *Mādhava* is of significance. *Parasurāma* is a play ascribed to him.

KANAKURAM DISTRICT. He was the writer of the well-known *Jivanti* *Parasurama*. It is evident from the title that the story of Yati's wedding should form the theme of the play. Still the writer has treated the play with situations of his own contrivance. It unfolding scene like the one where two sets of Rama, Lakshmana and Yivanta take the readers who find very amusing the comedy of error resulting from this situation. The wedding of Jivanti takes place in Yivanta's house. Rama representing Rama and his two accomplices taking the roles of Lakshmana and Yivanta, meet the real Rama, Lakshmana and Yivanta, who included with acting amusing scope for laughter and merriment.

Bhambadatta *Itihāsa* lived in Tenkasiyore, a village on the banks of the Cochin or the Tanjore District, partly famed for an illustrious roll of scholars and poets. Both Katha Kavi and Vada Kavi, two other renowned scholars and poets, came from this same village. *Bhambadatta* is said to have flourished in the

17th century, he was known also for his other poetical works.

JAGANNATHA KAVI He gained the court of Prince Sambhoji of Tanjore in the 17th century. His masterpiece or "The Love of Kati and Manmatha" is a play from his pen. Śrīgīra is the chief man of the play. The play describes Kati's being abducted by Sambhoji, a devotee, and Manmatha's conquest over Sambhoji, and the final union between Kati and Manmatha are dramatical here. In the *Prastāvanā* or prologue of this play, there is a significant verse which needs a bit of detailing here. The poet says—

मया कविः प्रियं मे वचनं कथं चिन्तयति
 कथं चिन्तयति मे वचनं कथं चिन्तयति
 कथं चिन्तयति मे वचनं कथं चिन्तयति
 कथं चिन्तयति मे वचनं कथं चिन्तयति
 कथं चिन्तयति मे वचनं कथं चिन्तयति
 कथं चिन्तयति मे वचनं कथं चिन्तयति

As one can see of his own inclinations, he did not fall far short of his ideal. Ferozshah Poroyah is another of his plays.

KAMA DATTA, VIKRAMATA and **KRISHNARAMA** are all of minor importance in the roll of dramatists who flourished here in the 17th century.

ARJUN TERNALI or **NARAYANA** **KAVI** **YONARAJA** of Travancore gave to the literary world dramas like *Rudhira Parvata*, *Śrīgīra Juddhānāma*. They both belong to the 17th century.

GOPALAKRISHNA YONARAJA of Cochinore also contributed largely here to the harvest of dramas of that period. His play is named *Kati Sādhana*.

RAJASHEKHARA TANNIRAN or **KAVI** **SARALA-BHARATA** produced two plays of the 18th century entitled

Jambhvanipada and Śaṅkha Pīṭham. He is generally placed in the 15th century.

More than a century and a half have now elapsed since Western contacts have influenced greatly our literary taste and writing. The 15th and the 16th centuries may not be compared favourably with earlier periods for their output of literature. Sanskrit works in general and much less in the field of poetry and drama. But we feel proud to point out that still hundreds of persons possessed a flexible vehicle in verbal forms of the language, who in spite of English education have not completely ignored their heritage or failed to write in Sanskrit.

Manjunatha Mahatma Sastram. He was part of some sect who lived up to 1575. His writing is suggestive. He was famed for all kind versatility. He is said to have performed the feat of thinking off a hundred verses in fifty minutes when challenged by an opponent. He wrote a number of plays too. Ninety-two of them are said to be known, though not all of them have been printed. *Madhalyam*, *Śaṅkha Pīṭham* and *Kaṭhābhāṣyam* are noteworthy among his dramas. *Śaṅkha-Śai* and *Śiṣya Saṁvada* are beautiful eulogues on him for his scholarship and poetic talents. He was an eloquent speaker in Sanskrit. A poem by him by name *Jambhvanipada*, treating of the great Subhāṣa's life and a poem work called *Śaṅkha Pīṭham* are well recognised by the world of letters in Sanskrit.

Sambhava Rāja Sastram. He was also a sixteenth-century poet whose talents won the patronage of Kanda Yama of Travancore. The *Samudra* of Eṭṭayapaṇam also gave to him of his patronage and

manuscripts. We owe to this poet a social play of the highest variety by name, *Janjayan*. Though the occasion theme of the quarrel between a mother-in-law and her daughter-in-law has found favour with the writer, we cannot be dissatisfied of the purpose of the writer in trying to relieve the domestic life of most of the Sankarans. There is not really enough of a humorous element in it to include it in the category of farce.

MAHARAJARAJARAJA SAMANTARA SAMA. We have had occasion to mention his name in our earlier chapter. His prominent work in the field of play-writing is called *Parashasta Parashara* and deals with an episode from the *Ramayana*. He wrote other works which have earned for him recognition from national Sankari lovers.

RAMANANTHARAN MANANTARA SAMANTARA. He was a more naturally gifted composer in Sankari, but none of his works of any substantial value is preserved in print. He earned the honours of *Merita Sri*. He tried all kinds of literary compositions and many there are to show his incomplete attempts.

Many other writers, who have either written smaller pieces or who have not continuously continued in the literary field of Sankari can be mentioned. *Soorathil Sriarathickaran*, *Parashastha*, *Shadathil Rama Sankari*, *Parashastha Anjaya*, *Sankari Sri*, *Kypan Tanta*, *T. Mahalinga Sastri* and a host of others. Some of them possess a scholarship in English literature with deep knowledge of Sankari. In the list of English-educated Sankari writers, Mahalinga Sastri deserves appreciation for the natural ease with which he writes. Prof

Zhyantsev is a drama in Russian from his pen which rightly earned recognition and the award of a prize from the Russian Academy, presented over by no less person a savant and scholar than the late Akhmatovskiy S. Nappurevskiy. Again, the same author wrote a novel called *Kamphya Puchanov* which takes a broader study of the South for its theme. Among Russian writers Dr Y. Zhyantsev has to be mentioned for combining an unusual condition and literary talent.

Writers of Anonymous Verse. Other writers there have been who have chosen the religious field, but writing by their output. Thus the *Pravoslavnyy Grom* of Kopye Khira, the *Amtrivnyy* of Goleva Nika, the *Stolypartnyy* of Yatsylin and the *Istoklye Strykany* of Vobryantika (Vollava Vodka) all within our ken, excluding an overabundance of the absence of allegory and abstract thought employed to good purpose in *divine* writing.

Epitaphos is a drama in Sappho's form from his pen which rightly earned recognition and the award of a prize from the Hellenic Linguistic Academy, presented over by no less great a reverend and scholar than the late Hellenic philologist Dr. Kappeler of Berlin. Again, the same author writes a treatise called *Kataphrosi Pothou* which takes a familiar story of the South for its dramatic theme, and which Dr. V. Kappeler has to be mentioned for combining in learned erudition and literary talent.

WOMEN OF GREEKNESS IN GREECE. Other women there have been who have chosen the religious field, but working by their output. Thus the *Praxinos Gnomologos* of Epiph. Kilia, the *Amphitragos* of Gheula Nika, the *Anthropologos* of Yalouli and the *Janthos Silyologos* of Yodhjevitha (Yodhjevjevka) all write our best, testifying as invariably of the amount of clarity and abstract thought employed to good purpose in straight writing.

Chapter IX LITERARY POETRY

I.—DISCUSSION OF SAMUEL JOHNSON.

Literature is said to mirror life. All that we see around us gets reflected in it. We know such reflections caused by the actual reflection of things. Still they are not the same as objects reflected in a glass or a mirror. For instance, if the movements or actions of a mother laughing towards her mischievous child who has covered her face all over with sand and dirt only to hug her fondly to her bosom were to fall on a mirror, nobody can expect that they will not be different from a verbal description of the same scene in the pages of literature. For here being a shadow or an unsubstantial reflection, the whole scene in literature will reside eternally in the reader's heart as if every bit of it were true than life itself. So we say that poetry can be more fascinating than reality, in spite of its being rooted in life.

Poetry gives to any ordinary a habitation and a name. The poetic language makes us also glow with many facts and we are impressed with that vision in the poet which alone has tickled it so to introduce a garment. Imagine a hat cast on a bunch of fresh

room lying on a wooden table. The beauty of the room may be much against the wooden background. One would have even preferred to have the second setting of the room in the midst of its own leaves and thorns. But if, instead of the wooden surface to support the room, a shining silver plate or vase be placed, still what a sudden change takes place, creating something totally different! A car impression of the roadside has a frictionless thing! The polished vase will keep it within the limits of the room as it takes in a peculiar manner and a fresh attraction will be added to the natural charm of the room themselves. Now imagine in the place of the silver vase, poetic language and, of the room, thoughts on life, then you will become conscious of a sudden change in the effect of the same observations on life creating a coloured picture.

Imagination is everything in poetry. Like wind to the sails, like water to the river, imagination is essential to make a thing living by the memory of man. Without a rich imagination, a piece of good writing will remain like a flower without fragrance. But imagination is not a constant commodity and can vary according to individual capacity. Each one is a crowd and runs in the same shape in different ways. It, say, Lord Byron was so eager to reach the shore after conquering his enemies, the crowd gathered around him might feel about him in so many ways as they chose. The old man might think: "He, here comes the dear Lord who came last night to save the shipwrecked Gajendras from the tall deck of the wrecked Liberator may He liberate us from our own afflictions." We can picture the feelings of the mothers of the jhelani bay experi-

of that: "There goes he, the stoker of all hearts! Will he not cherish us all even as he does Lakpat, the bold-minded one!" What about the children of the city? They too might reflect thus: "Our dear friend the exiled King has returned home. Hereafter there will be no end to our weep and laughter!"

But the imagination of a poet is deluged by that it has not the usual limitations of ordinary persons of the type mentioned above. The flights of his fancy and the depth of his feeling range over the entire universe as it were, and feel not to touch many a heart as many a stone. The more universal his language, the wider the audience he reaches for his writings.

But in expressing beauty there can be as many ways and methods as there are individuals. Just as all rivers flow to the sea, so all poetic expressions point to the same meaning. Each such flow leading down to the sea has her own curves and sweeps, her own cascades of delight and waterfalls of vapor. Imagine a dark night described by poets. The holy depths of the night have to be vividly portrayed to a reader. Here language adopts imagery that serves the purpose fully. One poet says: "Dark rolling masses of clouds cover the entire sky. The stars are all hidden out of sight. Darkness reigns supreme over sky and earth. Indeed one's own body is invisible to one who has got to go in the darkness." Another, in an imagery describes the same scene with fewer words and perhaps more effectively: "No, darkness seems to splash itself against us and stick to every limb of our bodies. The sky rises colossal itself even in depths!" In this last of heightened effect, we get the picture of the night much

better. A third poet provides even more thought by the suggestion implied in his description of the poet's sight: "What darkness! It resembles the very heart of a madman. We find no gleam of light anywhere to relieve it."

Finite language results in imagery and symbols which our minds may not be wiser in it. Even as the seven notes with their thousandfold manipulations give shape and colour to infinite varieties of signs, even as symbols and arrangements limit Bharata's *Nāṭya* with facilities except for representation of *Bhāva*, so also offering imagery and thought-suggestions make of a poet's language something that has no individuality of its own and something which finds out lower meaning to reach the freedom in thought.

Not having tried to understand the collective language that each art employs, it will be wise only to complain of its lack of appeal to us. Without special training for and cultivation into every one of the fine arts, we cannot be open to receiving any reflection from it. A simile for instance is a figure of speech which usually conveys us in poetry. Without adequately reaching its function, one should not complain of its frequent occurrence in many a poem and piece of literary writing. If Manu's heart is described as being as expansive as the sea and his moral grandeur as being as imposing as the Himalayan heights, the language of poetry means, by introducing such a simile for every one of the attributes of *Bhāva*, to have reached the understanding level. Certainly, to direct poetic language by ordinary understanding and to complain that the use of *Bhāva*'s heart is to reflect man

that of the sea, or that her moral stature is met anywhere near the height of even a hill is to miss totally the meaning of poetic expression. On the other hand, to see articulated in imaginative expressions, anything less than fine images can hardly have an authentic expression of a description. In the same way, to describe Whitman's metaphor or a poem such as "The Atlantic-Centinel" as unpoetical, and a whole race upon ear to ear, who have drunk deep of the *Blindness*, excluding all the nervous and flow of poetry from the true poetic throat.

In the same manner, other figures of speech have gained ground in poetic language, making the meaning more and more vivid to one who tries to realize the thing described. An illustration alone can give us exactly what poets give in supplying language with such figures of speech. Let us imagine two friends entering a new city and reaching the heart of it, where stands a palace with a beautiful balcony overlooking the spacious grounds that adjoin the King's highway. A maiden in youthful bloom is seen on the balcony and below are found young fellows strolling about and beholding her from vantage spots hidden from sight. One of our visitors to the city exclaims: "Look yonder there, the moon has risen! The stables are lowering around to feed upon the mountains. Yet what a bright full moon! It has no marks on its face as the usual stage of a deer. But why, why has the moon descended on earth?" The description points to the resemblance of the maiden's face to the full moon. But it has not stopped with that alone but has indulged in a bit of exaggeration by trying this moon to live all the dark spots, dwelling on earth, etc. The poetic dwelling on certain one-on-jared

evidently to the birds which feed on the manichaeus. The poet's idea gets slowly developed to us in his description employing so many figures of speech. First we attempt to conceive the master's form to a man, the poet's intense imagination begins to identify the man and the man as one. Once we enter into his world of imagination, the rest of his language of imagery in the piece becomes quite natural and even necessary to convey his emotions.

II—NATURE IN SHERMAN POETRY

The nature we speak of in the next phenomenon that is observed by us is composed of Poetry as nature and Culture as spirit. Without spirit within, nature is dead as natural phenomena exist in the least degree. With this in hand we can venture upon the vast sea of knowledge or of religion to say that there must be an ultimate Reality behind all that we see around us. That is said to be *Ātman* or Absolute Truth which is one and indivisible though appearing to the mortal eye as many and all.

Man alone being the most gifted among God's creatures into his condition as nature is not apart from the rest of God's children, the animals and the plants. But it is a special gift of our ancient civilisation that it has from time immemorial sought to bridge the difference between man and nature and even succeeded in such a manner. The poet of the space and the earth earlier ages of the Upanishadic literature spoke of the union of all life. Indeed, both man and nature try to supplement and complement each other in building the world of a greater integration, which is known as

Whistle-Blowers.

Indeed, Elzation among the claimed poets has usually brought out the landing between nature and man when he causes his Sebastian to explain to her god-friends, who complain of the unkind father that exposed the watering of plants upon a high mountain like her: "I am not watering these plants because of my father's beliefs. I am myself drawn to those who are kin to me in their affections." Again in the poem when she departs from the grove of protest to her husband's home, she finally goes to the juniper grove to have her last embrace of it. Then, Kave, the Sage breaks out, "Rightly you have done. For I know what steadily holding holds you both in close hands," but leaves alone Sebastian who has her affections with the plants of the landscape, what about Kave the Sage? He too thinks of his only adopted daughter in terms of the forest creepers. For he chooses in satisfaction with Sebastian's marriage with Despairs that: "I am to provide parents creepers leave for support upon the wings that, as have you, my daughter, claim the most proper of pensions for your spouse." To dispense with this kind of observation as a mere artifice of language or to deem it foolish or a sign to have considered her daughter's welfare in the same terms as that of a forest creeper, is to ignore the poet's own pregnant suggestion. Especially those parents who have themselves advanced some steps on the wholesome pathway of universal brotherhood, the passage of the poet may not strike as insignificant or unhelpful. The truth of universal love cannot be better expressed or explained than by such beautiful situations or moments. And

Kikaku, was a master in creating. Here it is that we meet nobly the norms of a man's virtue in Kikaku's poetic creation.

It was between sunset, nature was called by the
 voice of man's good feelings. Kikaku's hermitage with
 an house and two little stone-enclosed at the departure
 of sunset, their daring companion. They died their
 leaves, petals abandon their duties and the dew
 in the middle of grass. Everything seemed to feel for
 her as the hour approached for her leaving the hermitage.
 In the year of Kikaku's the passage from this —

She who never speak all the last winter you, who could
 never speak and last winter of Kikaku being called from your
 place where jubilation was in the night as seeing you in your
 place of time, she that Kikaku, wants to have you all
 today and may you all give her heart.

These are words of the Sage Kikaku addressing the
 forest trees and creepers.

Ekka too in his *Pratimadipika* introduces a scene
 where Ekka calls upon God to bid farewell to all the
 trees of the forest which she had nursed up, watering
 them with her own hands. In another drama of Ekka's,
 we find wishes of his to bear the pain of seeing flowers
 finally separated from their stems.

Shigusa is the tree sensitive when Lakshmana
 has to abandon his stone and bow in the path's
 make. Lakshmana burst out: "Alas! the very trees drop
 their leaves in the shape of flowers at this quality of
 mine."¹

Dr. Tagore in his "Haranga of the Forest" pre-
 sented by himself that in Western drama nature appears
 like a great sky and silent white in the middle of

Eastern writers never look upon man and his world as standing on an equality with nature. Nature controls and combats to man. We see in the *Mahabharata* the *Asura*, the blessing all over of the sight of the lovers' hearts unfolding their petals. The *Queen Dindim* vents on every flower's sweet approval of her lover's ways. Scottish poets have never shown poverty of imagination in describing winds blowing about with the season's flowers at the back of lover's steps and

It is a peculiar expression of Eastern poets that nature reminds them of human beings and their ways. If *Kilidhar* sees a rose blowing fast and burning at its tips, he is reminded of *Dravid* leaving her lover with hasty steps, the fringes of her garment quivering. Lotus ponds with freshwater lilies remind our poets of damsels all radiant in their bloom of youth. An elephant's play reminds another of a handsome child toying at the mother's arms. Again a cloud sailing on a mountain top reminds *Kilidhar* of the sport of elephants when they jump against the mountain side. The half spread sails about a boat make a poet imagine a girl smiling with dimples on her cheeks. The fern round the white blossoms appear to him as the curls round her forehead.

III—Poetic Suspense

However much a poet impresses us by the beauty of his imagery and the fluidity of his style, if his subject strikes us as devoid of much or of poetic value we naturally get tired of his writing. A proper choice of subject makes a poet satisfying to the last. We know

the present-day novel of the Western type, identifying us with its plot and its incidents as incidents. We know also that Sanskrit writers hardly equalled their modern artists in their range of complexity regarding plot. We have already given some reasons why in poetry and drama the ideal alone counts for distinction by Sanskrit poets. They never attempted the novel or the short story which owe us today by their intense variety and gripping realism.

Economy in art is what contributes to an unmitigated impression on us when we read the things which go to make a piece of writing enjoyable to a degree. Realistic decisions and the minutest details of plot are really worth while for an artist to give his audience, but if he lacks sense of the main purpose of a literary piece, whether a novel or a drama, all the rest of his powers may not avail him to create lasting impressions. If a musician brings not to play music by a few strokes of imagination a sign to fall, it does not matter if he is a little deficient even in his various manipulations while developing them. But if, while his ears ring, it quite devoid of imagination he brings lack of definition and sign ideas, then he cannot be ranked high. Similarly in poetry, if a particular run a plot has chosen is not sustained properly, he may fail to move a reader whose heart may not close to that in the quality drying springs of his figurative language and skilled dialogue.

If a painter has to represent a Gopi in love with the Kṛṣṇa, he draws the figure of a maiden in blue and colour with a mango-leaf on her head but with a garland representing her feet keeping constant to some distant

means that life for her was not her goal. He smiles, her hands her way forgotten of the pot passed on her head. The little folds of her skirt and the ends of his fingers are enough to make the signs of the Goyt appear dancing on the screen. Her closed eyes and her slight lip-up face will tell us by what magic she has been enraptured within and by what strange disturbance her heart is moved. If, instead of with these suggestive touches of imagination, the painter merely like the artist-carver with details of a non-essential object in the foreground, and the background, maybe they will even turn away the eye of the beholder from the very object the artist tends to have the onlooker concentrate his attention upon. An imaginative painter alone will take him beyond to regions which can be found nowhere painted on the canvas before him.

We should not miss the essential in literature in our search for more detail and realistic touches of a plot or story. If we forget the main purpose of all art in our love for stimulation of senses and nerves, it may be like feeling at a wedding to gaze at the couple who are being married but receiving our fill of satisfaction from the beautiful scenery overhead or the exquisite arrangements all round which no doubt might create a dreamland around us. Indeed, it will be a sad commentary on our power of observation if we overlook the wedded pair but only behold the scene of the marriage and receive from feeling our main purpose in attending the marriage has been fulfilled.

Many a part of this land never made much of a fetish of an original episode or plot to work upon. KILDEA, an ocean representative of the art of drama

and of poetry, ventured very little upon original themes. But in his hands even old and familiar stories gained freshness and beauty as in those of some others. At any rate in poetry and in drama a poet's imagination needs not much of an original plot to satisfy our artistic appetite. No doubt the modern novel and short story cannot be thought of in the same manner, for they both depend upon the writer's freedom in drawing variations of situations and plots. Otherwise the readers in them will be deemed inadequate for supplying readers with any degree of satisfaction.

In the absence of attempts at such novel-writing and short story production, our readers did not appear wandering in their literary questions because of their inability to create themes from their own imagination. Moreover, their deliberate intent to choose a novel writer and a dramatic person in both drama and poem have been already explained. Ananda Wardhana, therefore, has some advice to give to literary writers. He says:

Writers may experience difficulty in the creation of fresh themes for stories. Their solution in the literature part of it may even take away the merit of a plot otherwise. Hence, better that they stick to the safer course of drawing upon known episodes and working upon them with all the wealth of their sharp wit and power of paragraph. Further the writer would do well to adhere not details as would block the way for the plot and emerging and unfolding all. Let them develop such plots as would furnish the material chosen for paragraph.

Ananda Wardhana speaks many words. Many of the later Sanskrit writers have tried to follow his advice.

It is no doubt both a strength and a weakness in all Sanskrit poets that they were conventional to this extent. In their zeal to paint only ideal lives and high ethical standards of character, they achieved considerable success in making their heroes less. But when it came to a question of photographic effects of realism in all its aspects they failed miserably. They never cared to portray the many minute points that differentiate individual from individual psychologically as well as physically. They ignored such detailed or minute workmanship as poetic artistry and even, as with attempts to capture Nature's infinite and individual varieties and moods.

As in Indian art and sculpture, conventional types of faces and bodies and stereotyped patterns of designs were proving sufficient for them to work upon for imparting their own best interpretations of life. In portraying what they sought as exemplary types they expended all their imaginative powers. On seeing, say, the Trishanga pose of a sculptured statue we ask why this pose? The artist's aim in being not wonderful distinctness in our impression of form and felt by this deviation from normal custom? Similarly the conventional aptness in poetry may strike the modern mind as too [jīva], but in a true sense a wonder-world of form and content is, no doubt, produced in such a perfect yet conventionalized language. Maybe even a modern child may smile at it as having perceived a defect in an eye or a leg of an old painting here. But it will be beyond anybody to correct it or set it right or change it without destroying that streak of imagination and that sweep of ideas.

IV—The Message of Sonnet Poets

Faithless there will always be who may object to statements like, "Poets are here to deliver their message to humanity." True, to some extent poets do not always know why they write. Like the hotel that spends a whole day's filling the neighborhood with its unrelieved flow of sounds, a poet never stops the stages of his unpremeditated act. It may all appear even without any definite aim. An unheeding world is sure to pass the poet by, laughing that for words of guidance and instruction a philosopher must needs be sought and not a mere juggler with words.

Well, can we not draw a particle of truth in this kind of narrative, but we should remember that it is only a particle. For no poet fails when the world's impulse strikes upon him, that the purpose of advice or education to the world should share its less motive in writing poetry. He really professes what others have to take perhaps pains of mental discipline to catch with precision. Certainly there is no harm if his words carry the thinking mind beyond what their apparent significance implies. For it is thus alone that the poet is deemed to have given a message to humanity. However little simple or ordinary his say and need for help from such messages, still they may find themselves helpful in their attraction to the simplicity of the words of a poet who continues through such a device to reach their hearts. No doubt a poet sometimes fails to win over hearts if he adopts the direct or indirect method of proceeding through his lines. One cannot always have a good word to say of a poet meeting the role of a moral

preacher. The imaginative mind really finds substance for its upward march only when the words uttered give it scope to turn for grasping its own meaning from a suggestion after careful study and introspective reflection.

The poet too draws his material from his own observation of life. But his eyes not only see but feel the deeper voice. When such penetrative vision manifests, the poet's comprehension becomes more and more organic and far-seeing. The very objects that appear separate in the dark shatter as in the light of day as having integrity and unity. Because the poet tries to synthesize what he has seen and tries to include in it the essence of all life, the reader also slowly perceives the need for living for the common good and not for individual gain alone. Differences pale into insignificance and the essence of all life begins to shape itself before the seeing eye and the knowing mind. Indeed, as we have already had occasion to observe, poets in England have constantly hastened to that state of a spiritual perception of life and a universal purpose for man's journey on earth. They make man and Nature, heart and hand and every object in his life as perfect harmony with one another and all in the realization of the Maker's great design. In other words, English poets and writers share the same vision preached by our Vedānta in the more attractive garb of story and song.

But all poets are not of the same level in their higher perception. Some may not have a perception beyond and so necessarily fall short of our conception of artists with enduring vision. Consequently, they may

and the passions of their readers to such an extent that these may not think of anything worth learning apart from what is immediately before them. The causes to which such writers represent the wrongs and wrongs they live or may live the reader's heart also. There may even be a sudden blaze of appreciation for their readers and which deeply perhaps or vividly the conditions in which they live or the causes they are passing through. Still the poet-driven his thought, who wish to plumb the eternal depths of Nature and of man, may find in literature of the kind above described, the shallowness of it all and its ephemeral value. The writers may show all men only the grounds of evidence for their fanciful ideas and picturesque language.

On the other hand, what we term universal poetry never reaches such with more vividness of perception and clearness of analysis. It strives to present a whole or comprehensive aspect of things embracing the Universal and embracing man's view. And his creation within before his eyes. He feels a changed creature when listening himself in the rays of the ever-ascending flame of true poetry. He achieves these great achievements of thought and vision as Miltonic or great poet. In our country especially, we feel that in the writings of Miltonic both the dreams of our Yoddic verse and the conservative philosophy of our Shaktic writers is realized in an ample measure.

In all countries and in all times there may have necessarily tried in vain to win the Rose of Poetry. It may be no exaggeration to say that now, for more than three centuries at least, Bengali literature has not been rich in really good poets. What we have during this period

as Sandhur poetry is merely a feeble attempt to represent life as experienced by senses. The more the lines of these recent writers are crossed, the greater the impression falls on us of their lack of maturity of vision. And a class of readers also now who began to feel troubled with the jangle of words and the metallic ring of the lines. If at all there was a writer who dared to cross the golden poetic suspension, he was either left unnoted or he deliberately displeased his own poetry through its flowery language.

Naturally, therefore, with our acquaintance with Western lines of criticism, we of the English-educated generation became totally averse to studying such authors in Sandhur, who are rather too thin for the demands expected from such writers. There grew up a feeling in us that either Sandhur poetry always branches too much of its other worldliness or that its fountain source has been too greatly stirred to leave much of clarity as to a correct use of art, namely, accurate representation or realism. Perhaps such criticisms and more of that type might all be justified, if Sandhur writers had remained blind to what they saw around them or if they had merely copied the heavens with their branches of intellectual perception without having their roots in real life.

The last reason to be given is that there are scores of Sandhur authors who have dealt with philosophical speculations alone on their subjects. But at the same time we also cannot be startled from responsibility in making comments about the limitations of Sandhur writers without ever having dived seriously into the vast ocean of Sandhur literary writing of every conceivable

kind and character. The real students of Sanskrit literature have always held a different opinion of the genre of thought the exhaustive areas of their literature yield. Many subjects of national and immediate concern to our normal daily lives and many branches of literary expression find their treatment confined in the pages of our Sanskrit authors. Technical topics of mundane happenings tend not to speak of social life, treatment of even such technical subjects as astrology and the art of entertainment by composers have passed under minute elaboration of their kinds. We marvel indeed at the unyieldingness of Sanskrit language and the myriads of technicalities of literary topics indulged in by Sanskrit writers.

Vikramā, for example, was a forest sage and a recluse to boot. Still, when we open the pages of his *Śikhyopāśa*, what a bewildering wealth of detail and of accurate observation confronts us in his description of Kāvaca's palace and his womenfolk! Not only do we deem his pen remarkable in its capacity for vividness but also for its grace in treating such descriptive work with dignity of a novelist. We even feel wonder at the sage's naturalness, as if he had been born in that kind of royal life and the excitement of pleasure. One emotionally sensitive brother, paradoxically enough, a kind of approving attitude of the sage towards that life with its varied diversions and amusements dawns.

Kālidāsa, whom his own composers assumed as possessed of a singularly detached mind, has not spared himself in the probability of his account of Alakā, the city situated on the Himalayan heights. The Yajñan revealing their poems throats Chāñd over and upon your

both world and time. Their days and nights are spent in personal pleasures. Only tears of joy come from their eyes, when a cruel stain comes to the cheeks of their beauties. The only pain they experience is that caused by love's anguish and the only cure they can indulge in is that of lovers. Neither does eye trouble them nor does death's uncertainty cause pain. Costly palaces and pleasure gardens surround them. They drink with wit from both the cups of wine and the lips of their sweethearts.

Kilichian must have been inspired, in his writings by a kind of philosophy of his own. Because of the many types of obstacles in the way of our enjoyment of life, Kilichian must have constructed an imaginary colonial city, where everything ought could be achieved and nothing enjoyed could produce anxiety. So the sketch of his imagination looks as if all that man's desires can visualize is dream alone. Kilichian was at the same time gave his magic wand to a different heaven and threw the deers' path, Sin and Devil into a veritable limbo of love. Neither was Kilichian, therefore, a poet of escapism nor a philosopher given to idealistic construction.

Many another poet of success has combined both anxiety and escapism in his representation of hedonistic life. Persons who have the inclination to know only one side of the picture cannot help viewing by what they have known and characterizing factors. Inaction is what too much is evidence of too philosophical of content. The reason for almost all our high-class poets adhering to the method of representing life in all its phases is their habit of following in the footsteps of

the early classes. Symbolism is the chief pivot on which their imagination revolves, and, out of chaos and jarring elements too, harmony will sometimes be produced by their attempts.

Lucifer's *Deeds-and-Deeds* contains a number of pages devoted to such topics as strategy in war, ten-minute fencing, dice-play, common life, the art of burglary, rock-fighting, etc. *Satcha* has given us ample evidence of his knowledge of life in all its aspects, ranging from the whims of horse-breeding to a device for detaching lungs not wanted by the people. *Koosman*, in his book on *Europe's Material* deals with courtesans and their practices. *Miss Merty's* conception of equity in its latest tests and expensive setting cannot be surpassed in his account of *Kilawint's* guano. *Kilawint* has no less collected quotations of leaders by his apt and accurate perusal of the proceedings of kings in *Indiana's* *Sagawere*. The commercial quarter and harbor life achieve immense exactness of detail when *Flower* *Ther's* *Miss* are apart a few pages in her *Fine-Grained* *Circle* for that paper.

Banking unions as a group can even be regarded as never having gone away from the path laid for them by earlier powers. Purity of life and systems of experiments are the twin pivots to the work of creativity through which their imaginations march forward. Art, according to them, cannot thrive without purity at its base as well as at its summit. The poem that comes of true understanding will be only a means to those whose hearts hunger for physical comfort and sensory pleasures from the pages of literature. Hence is not poetry

nothing short of of artistic value can be found independent of its basic structure built upon Platonic principles. We know that our Platonic culture upon us to sprinkle on the face of our human face first in order to feed small insects like man. Art sits it with its own designs and patterns that please the eye and touch the taste. Art is a language in righteous method in every kind of action in our domestic sphere too. Clothing and dress in the same manner become objects for satisfying the requirements of hygiene as well as of esthetics. Each of the fields which add beauty to the dress symbolizes a principle of spiritual attainment. If the sacred sound "Om" is chosen the channel leading to *Siddhi Brahman* or the fundamental base of all sounds, the set of tones only regulates it in a series of notes ranging back towards higher and lower notes thereby enhancing the artistic effect of sound. The voice delivers both poetry and properties with its systematic tracking along regulated channels which ultimately point to the source of all sounds, the *Nada-Brahman*. In the same way the *Udyan* composed of many moving cells, has a particular rhythm and regulated movement to maintain for all bodies that are drawn into that current. We inhale oxygen and turn our perceptions into attachment with the glow of movement, which is called the *Om* in movement or dance. If that experience expresses itself in a limited physical movement, we call it the art of *Rajya* or dance. Every object in Nature that seems to be devoid of a meaning and a purpose grows both, when possessed with a form that is spiritual and non-physical. The talks that describe sound these natural phenomena become a regular source of inspiration.

of life for the thinking mind.

Ancient wisdom, then, has tried to knit life here with Life Supreme. When everything in the past remains constant spiritual values for us have not a part to be here here without the influence of life past? Every line art and science of creative appears to him as pointing only the more vividly to the eternity which awaits before his here now or being. In that way each art gets interlinked, so to say, with every other in its range as well as in its aim. If the sculptor has to give perfection, music and the art of garden-making have to be cultivated. If the dancer has to be life-giving, untelically song and Sādhya or therapy forms have to find their share in the efficiency of his expression. If poetry reveals to the mind something of the other arts, then only do we maintain an author as of national importance to be ranked a classical writer. Moreover, if life has to be depicted in all its phases and facts, necessarily the line arts must needs be selected in what is written. Vyasa, that makes the sports dance to make to supply to a vision of life in its statement, Kālidāsa provides us also with dramatic evidence of his conception of a whole and rich life, when in his *Māla-mādhuryāna* and *Pāramahāryāna* he tells both dance and dramaturgy to his aid. When in depicting the image of king as an idealist shows how great a source of conflict and what an aid to reflection history can be. Later writing too finds a place, after painting, in the vital interests of a cultured life. In *Maṅga-Candā* and *Kālidāsa* we have signs of his best understanding the source of such arts as elegant training and study-making. Research is an attraction to which every

other writers like the author of *Walden*—*Walden* and *Sagadahoc*—yielded. Even the building art grew intelligible and explanation from some of these renowned writers of old. A peep into the architecture of *Walden* will give us a wealth of details and techniques pertaining to city and village construction.

To realize, therefore, any of the other arts or to develop a history which a single-track mind has never been the ambition of our sacred writers. If to all they have succeeded nobly in anything it is in their attempt to make life impossible in its terms and detached in its outlook. True, not all of them can boast of any great values in their writings; but they are at any rate not hush of useless words of earnest writing which that singular aim of self-ignorance and comprehensive reduction which alone can reach a higher purpose in life to suffering humanity.



ANTHOLOGY



POETRY

Down

Head, Down! The light that announces you gradually
develops into daylight

O Down! You follow the Sun like a dance-woman her
lord, curious of his mixed ways and wondering how
You do not leave him as would an ignoble wife
her husband.

(*Spide* *Spide's* 2; *Mandala* 7; *July* 1971 W.
Sells 96; 28 2)

Looking always towards the Unknown she (Down) sees
and spreads all around

Having seen the red head as glowing vibrant and
not not

This golden-head and glowing everybody by her
reaches the heights of living conscious of earth

(*Head* *Sells* 77; 28 4)

Thus born under the square business every day,
driving away darkness before her.

But like a dance! without becoming anyone she waits
before the Sun as he emerges

She then enters us of the world of the Lord of Day

(*Head* *Sells* 77; 28 2)

Tide

The tide waters (Night and Day)
 were the pattern of time,
 Wash is agreed: long and stretched to an
 eye (six moments).
 Long threads are not lengthless (Night);
 Clear threads flow, not breathless (Day).
 Thus the weaving is mine,
 (Koyun Yayur Fata: *Estimasyon*, *Kapula* 1,
 Chapter 3, Section 3: 34 p.)

The Forest

Straggled, O straggled! You look decisive and lost,
 You never ask the whereabouts of the village in the
 market in which travellers enquire for the place
 of their rest.
 Are you not tired of loneliness?

As it rains, a bird returns "ah-ah",
 The other birds of the same feather answer back;
 It all seems like someone saying hello
 in conformity to the focus of straggled instruments.
 You are resplendent in their way.

As in the village fields here the animals graze about,
 Like houses in village streets the silences of mergers
 and births are heard here.
 At least you seem to cut away all your faults

Conifers call back the earth with familiar sounds,
 Wind-cutties fall trees and shape the wood themselves.

At nightfall the wayfarer stops under the shade of a tree and listens to poor wren in the notes of birds. You do not learn anyone, And if the jungle darkness do not start you you will never be fearful. Trusting the birds you give, you can stay on in comfort here

Your presence is fragrant with my senses, You smile with grain crops without the aid of human tillage your soil.

I have studied you, O Mother of all creatures !
(Rigveda Taittiriya Samhita: Upanishad Chapter 3 Section 5: Shikha 11-12)

SAHAKRYA: CHARITY: DAKSHINAM

In self-control alone becoming aware of mind, people perform great deeds. Sage refers to Heaven by self-control. Control of mind results in conquest of all attempts against it. In self-control alone everything else exists. Therefore it is that control is regarded as the highest to be achieved.

Charity takes the best form of gifts in sacrifice. All things depend upon the giver of things. Enemies are avoided by charity. Charity makes friends of people that hate. In charity alone everything else exists. Therefore it is that charity is regarded as the highest to be achieved.

Dharma (Righteousness) is the ground on which the Dharma behaves. The man of righteousness is cross-

able to all. Righteousness waxes not alluring. In right
seasons alone all things are found to exist.

[*Tsurezure Gusaishi*, Chapter 10; *Shunshū* 97].

THE WINDS

O Winds, gold-ornamented are your clouds. When
you move, the waters all become beautiful and medicinal
beats upon efficacy. O Winds that guide us! Where-
ever you help man to pass those great waters, there
the crops of the fields grow healthy and the people
attain efficiency of mind.

O Winds, send us clouds bearing rain! The rain
will make crops of rice, pears and other grains flourish
and also fill up rivers flowing downwards.

The sons of Heaven shall shake the clouds and
breakfast rain, just as a daughter will move her par-
ents both to shower their gifts. The language of thou-
der accompanied by rain provides us with prosperity
even as a wife in the company of her husband supplies
food that is enjoyable.

[*Shūmei Fūdo*, *Kyōka* 5, Chapter 7; *Shūmei* 11].

[*Shū* 54]

THE SUN AND THE MOON

The Sun travels first. The Moon follows him. The
Sun and the Moon both move—the one followed by the
other. Of the two, the Sun alone looks at all the world.
The Moon creates both hours every day and creates
fortnight, full months and seasons, six in number, like
the Spring, etc.

O Moon! In the bright half of the month increasing every day by a digit, you appear fresh and brilliant as if you had the calculations of time. You are the great light of the sky during the night. Working and resting, you please the heavenly crowd by arranging for their sustenance in the shape of splendor on earth. Thus described, you always grant us long life. (Jihua Poem: *Kiyōka* Chapter 7; *Sōka* 45: 22-6)

Epitaph

While still, Fung's spirit, spoke this
 Hiraga, lord of the Mikasa and mighty of arm,
 spoke in unbecoming language:

"Know me, then, O Shi, to be Hiraga, lord of the
 Mikasa,

By whom all the world are used into unbecoming,
 including the Devas, the Asuras and the people of
 the earth.

"Seeing that golden complexion and wearing the
 crown, lord of arm

I love but my desire for my own woman, O Shi,
 looketh beautiful me!

"Of all the high-born women I have brought from
 places far and near,

Thou shalt alone be honored and dressed the chief
 Queen.

"Letting my great attitude mounted in the sea,
 Crossing the full-top and to put by the blue waters of
 the sea

"There, O Shi, shalt thou sport in groves with me,
 Beautiful one, thou wilt no longer live the lonely forest
 life

"Free-throated doves all-docked to perch will wait on
 thee O Shi, if thou wilt be my mate "

Then Shyama speaks while Shi's anger grows,
 And she, the perfect of form, enticed him to words
 care-free

"Like an unshakable mountain, like Mahan-las karadi,
 Like the sea that can never be dried up is Shama whom
 I will follow

"Handsome of person and expensive as the leopard,
 True of heart and great of mind is Shama whom I love

"Strong of arm and lofty of mind, grand of gait like a
 lion,
 Even a lion among men and equal to a lion in strength
 is Shama whom I adore,

"With face shining like the full moon, the son of kings
 and the master of holly men
 Is Shama widely famed and great of arm, whom I love

"Well, then, like a lion-dog guarding the house, you
 approach me, the unobtainable
 You can never separate me from Shama even as you
 cannot the children from the sun.

"As from the mouth of a lion hungry and wild,
 As from the mouth of a poisonous serpent, you try to
 extract the honey

- " Mandata, great among mountains, you wish to hit
with your hands,
Denying the Great power Kishikapa, you wish to walk
away unharmed!
- " You will hurt your eye with a needle, you will lick
the wood-edge with your tongue,
Should you wish to love Kama's wife for yourself,
- " Tying a stone round your neck you try to swim across
the waters,
With your hands you wish to pull out both the sun and
the moon from the sky
- " If you make overtures to Kama's larval wife,
You will be perfecting only itching tongues of fire with
your flesh
- " Should you desire to take away Kama's Mandara
wife,
You will only be treading the path of great grief.
- " As between a lion and a lion
As between an ocean and a temple
As between the corner of the heavens and the water
So yours is grief between Dandaka's son and you
- " As there is between gold and gilded metal
As there is between metal parts and shell of earth
As there is between an elephant and a rat
So there is contrast between my Kama and you
- " As between the crow and the King of birds, Garuda,
As between a fish-eater and a porcupine

"As between a warrior and a man
So does there exist similarity between you and
Eliya"¹²

(*Minamoto*: *Arasugatake* Canto 47)

THE BATTLE

The combatants both in battle, Takasaka and Idozaki,
Attacked each other shooting a rain of arrows,

Covered each other again and yet again with powerful
arrows

Even as the Sun and the Moon on high get hidden
behind a screen of clouds

Neither the pulling out of the dart from the quiver nor
the fixing of it to the bowstring nor the lifting of
the bow

Nor the delivery nor the drawing of the string nor the
holding of the bow still

Nor the keeping the bowmen together in one band nor
their speeding towards their aim,

None of all visible things to the skill of archery displayed

When the arrows that were aimed from the bow
and filled the space above the stars became hidden

Takasaka seeing Minato's son and the other going
close to his enemy.

They both abandoned their respective goals in the
premier heat of the fight

Thus with bowmen quick raised thick as the fog
The sky turned dark and dense with little intermits

The myriad stars falling in sharp showers filled all the
directions and from the corners of the earth

Darkness reigned over all in fearful gloom
As at sunset night's only black shroud all

Gleaming pools of blood mirrored in a thousand rills;
Wild bands of prey believed their terrible laws

The wind ceased to blow, the fire failed to burn,
The great signs all ceased for the world's unity

Then at the foot dark-laced steeds of the Bábys, gold-
-in-penned,
Sawahil went his crown low

Another while of the Bábys kind, of sharpened spears,
From the bowstring drove fully up to his ear, and
-wings properly and strong well,

Hard on the left of the Thunder God and surrounding
the thunder,
Did speed from his horse and kill the moving character
of justice

Seeing his character killed, the son of Muppduct of
great valor,
Took up the reins himself even as he did his strong horse
again

He quickness from the admiration of all stayed there,
And as he controlled the horses his person bore the
-sides even,

And as he obtained himself his horses got the worse

At glances run through with arrows, Lakshmana further
closed his mouth.

His action was quick though the enemy showed
indifference.

But, seeing his driver dead, Bharata's son in haste
Gave arrows and gave up his bow.

Thus looking through with ear-moss looks
The monkeys all captured round Lakshmana grew.
[*Kṛmāyasa Yuddhābhāṣe: Canto 50*]

The Winner's Woe.

Controlling even your senses all, you conquered the
three worlds.

Noting that even the same senses have reached their
reigns upon you

"Do not meet Bhishma's hostility" was my admoni-
tion to you

Advice you heeded and used this as the outcome of it.

By accident alone you fell in love with Shik, you great
one among the Kṛpāsas!

Only for destruction of your fortress, your own body
and your kingdom, you created art.

Beloved of her lord even as much as words and fortune
of fortune.

In Shik of fortune looks, whom while alone in the forest

You brought here by cunning device, O child one!

But satisfied has been that lot of power for Bhishma

Abandoned I am by love and bewails by your death, O
how woe it

That the tears, I am much changed, moved by the
changing fortunes of things!

O King! your love was true, your skin was soft and
your eyes lit!

By your glow, beauty and loveliness were you equalled the
moon, the lotus and the sun.

Gushes of attractive melody and a pleasing smile were
your ones.

That same face of yours is not attractive today.

Alas, my wretched days have engulfed me in widow-
hood!

But my short-sightedness never made me aware of that
bad time.

"My father a ruler of demons, My husband a mighty
king of the Siddhais,

My son a conqueror of ladies": Thus was I feeling
proud.

"Hence they are who have quelled their haughty son,
who have shown to the world the prowess of their
sons,

Who have no fear from any quarter": Thus was I
feeling mean.

O King, the saying in your case has proved most true,
That the tears of death waters may never fall in vain
to the ground....

Why do you lie down? Rise, oh rise when dragons
murder you!

Today even the Sun's rays enter the city of Lanka with
no hesitation

Oh! could he the heart of mine that does not break
into pieces

Even when crushed by sorrow at the sight of your body
[frag broken]

(*Aranyakam* - *Vaidikahitaya* - *Ukta 114*)

Savitri

Summer was ended by monsoon's boom to all
And rains did pour with the brooklets chime in peace.

Flow was robust and thunder's rumblings heard,
Day and night and at all hours to wit, the rains poured
and poured.

With monsoon's boom, clouds in numbers numberless
hid the sun from sight, the lightnings played on them

The grass grew thick all round, insects and reptiles bred
in numbers,

The earth became wet while dust was all removed

With water, water everywhere as other objects met the
eye

Hills and dale, mountains and rivers, were all merged
in the heavy rain

Crushing currents with turbid sounds moved fast with
whining noise,

And these wild streams watched the forest scene

Forest heart and heart of gray jayged as grooparwood,
 Their nasal cries soared in strength as the leading
 man passed down.

While purple chicks with their red-brown breasts filled all
 the place with sounds,
 Frogs kept time with their different notes from all the
 corners round

Then clouds of varied birds and sounds came but and
 went away
 While autumn noted in her broadest glow seemed
 already come to stay

Kurofuta looked about handling autumn's near
 approach,
 Thrushes and wren all swallows and doves fell to the
 tale,

Autumnal dawn their bright stars revealed
 To the Finken brothers living with the season's crowd
 of birds and beasts.

[Matsukawa *Asaga Furo* 7 Canto 333]

DEMO-CRISIS

Without receiving such gifts from his friend, Lord
 Kappa, nor seeing them himself, he [Kurofuta]
 believed home somewhat bettered at the thought
 of his wife, though pained at heart for having
 missed Kappa's unbounded grace.

"Ah! What magnanimity and kindness showed to
 me by Kuro, when the Finken came! He

embraced me, the lowliest of the low, bearing, as he then, Laitya herself near his heart.

- "He made me sit on the same couch, where his dearest Queen sat beside him, as if I were born of her own mother; while the Queen looked on me as usual, with the same Queen in her hand.
- "The Lord perhaps must have thought that 'If the fellow as good were to court upon richer nobility, he might not remember me in the magnificence of his wealth,' and therefore it is that he parted with no gift to me out of the bounty of his great heart."
- So saying himself, he entered his year, but still saw them gazing about him. He wondered how he had become so rich for no reason whatever . . .

- "The Lord, though making all good things pass with everything for his drivers without any fault, even in the crowd that runs well without producing its own end by any part of trouble.
- "However great his own out of kindness, He seems to indulgent indeed, but if His servants or devotees show Him a little even. He makes it look considerable before others.
- "For, did He not, the great One, see with delight the offering of my handful of dried rice?"
- [*Chhantana*] *Skandha 20* [*Udyoga Iti*]

FOOTNOTES

1. *Uttara*, *Uttara* and popular names, all three confined in one place, it is described as a *Uttara* or *Uttara*.

Words often pronounce as *śāstra*, meaning as *śāstra* and suggestion as poetry.

To be born a human being is a blessing indeed, to have learning is still more a gift, to be poetic of mind is much greater an acquisition; but to be adorned with wisdom is perhaps the greatest achievement that could be wished for.

Education is rare, most still are ignorant and judgmentless. There will not be wisdom even of those who have not equipped themselves with knowledge of the *śāstra*.

[*Agastyaśāstra* : *śāstra* 227]

Gītānāṁ

How did Brahma, the Creator, make this beautiful woman without having a model before him? If such originality was his, surely He has achieved anything worth aspiring for as art.

Her looks though utterly dark and wanting in brightness only add to her beauty. Indeed too, perhaps, when associated with handsome looks men lose their consciousness.

Her eyes adorned her ears and her ears adorned her eyes; there was no need therefore for ornaments but the use of jewellery suited for the other.

[*Pratyaśāstra* : *śāstra* 28]

The Sacred Stage

As Spring approached, the Pūddā tree blossoms with

their crimson blossoms that left no last visible mark the entire place look bright and happy.

The Hiya tree possessing on their top branches a garlands of flowers, struck me as remnants of a royal household standing loaded with gifts in recognition of their conduct. . . .

The Yatai plants with deep-red petals seemed to point them as if in denial of their royal' -colored equivalent as well.

[*Filmography: Adlypa*]

The Glory of Dances

Composed of differing modes
And reflecting emotional situations,
Thus conforming to life's history
Is the Dance created by me
That which is natural for the world
So full of joys and sorrows
When expressed with bodily movements
Becomes known as the art of Dancing.
[*Kyōka: Nijū. Sōka: Chapter 1*]

Wishes

Realizing the inevitability of old age and death I have
become a follower of the path of renunciation for
the sake of Liberation

I have left behind me my friends and relatives, though I
cherished them rather my desire knowing full
well they will only lead to unhappiness

I do not often presume to look at the light from the
 Moon or the Sun that is filtered to a dull glimmer by
 the wind so much as I do the darkness of the world.

Men stray not with his satisfaction obtained from fulfill-
 ment of his desire but turn to seek the light
 beyond the waters.

Even as I he one that shares no contentment with his
 own mighty expense of waters, but would take no
 more from the river that flow into it

Darkness can only lead one to sorrow and desolation. Like
 the winds of the heavens' song wearing away the
 forehead-deer to their hair or the lamp-glass attract-
 ing the bees to fall and perish in the flame or
 the piece of flesh on the hook of the fishing-net
 luring the fish to the water to be caught.

I long for that end on the highest where neither eye nor
 hand nor limb nor thought nor sorrow nor affliction
 can prevail.

(*Asinghara Buddha Carita*.—*Chalmers* 94)

TRANSLATIONS

He crossed the waters of the river on his passive
 force as though he was leaning to swim. *Worshiper* crossed
 the vast sea of Samsara (*Worldly life*)

He obtained the master's robes which symbolically
 signified by their long construction a life of detachment,
 and thereafter started doing penance.

The East beamed benignly on a white glow on going

at last, the Lord of the Universe, most tenderly towards
his great creation in him.

The dawn seeing the world's conqueror in orange
robes, began to dawn itself in the same colour as
of his word of bidding.

The Sun himself having completed the long day
of which he (Buddha) was a dependent, descended the
eastern hill top in order to have his fill of gaze of his
own progress, the jewel of the Sages' clan.

The Sun drove the darkness with his rays, showing
clearly to him the way to liberate his a similar stream,
marked unmarked in ignorance.

The rocks full of his truth seemed as if doing
obedience with folded palms to him who had realised
his purpose.

{Buddha Gītāgopya - Pārasharāma - Canto 4}

Restatement

Seated on her husband's lap and with colour suddenly
changed, she drew him down on the hill herself.

Even as dawn on a day with the ground heating along
the spout of the lighted stick.

As his spot from her body she looked like a Vetal with
all its senses disturbed.

But he with his feet transgressing all bounds lifted her
tenderly onto his lap.

Resting on his lap her form so true and pale,

He looked the moon at dawn without fields/leaves-offlight

He walked alone in his shaken room, his thoughts all
abandoned.

Even steel melts in fire; what wonder then if man
breaks down in sorrow!

"Yes, if He should be stilled by the touch of soft
blows,

What chance were a stronger weapon for Fate to inflict
his blows!

"Or, is it an instance of Death affecting only soft
creatures or other creatures?

For, the example of the lotus being blighted by soft
dew is already known.

"My savings lost, my dearest squandered, my song
finished, my dreams ended,

My adventures to no purpose my bed forlorn I feel
today-

"You were my spouse, my counselor my companion,
my dear disciple in learning arts,

Good Death snatching you away has rendered me utterly
devoid of all "

(*Kokin Wakashū* - *Manyōshū* - *Canon 8*)

ARRIVAL OF REVERE

As if pecking the spring ruffles of Love's hair with her
tongue.

The mountain-birds make their nests upon the mist with
her companions.

With Archa petals which suspended the ruby's red,
 With Kamakura blossoms celebrating the loss of gold,
 With Smilacina strong together like a necklace of
 pearls.

She came adorned with Spring's festive words.

Breasting a little with the weight of her breasts,
 Exalted as a princess like morning's glow
 She entered behind a wandering creeper weaving and
 bending with its glances of lamps

As the lotus began to bloom round her radiant lip with its
 petals increased as the sun's of her breath,
 Her eyes grew agitated and she breathed it aside with
 the June breeze in her palm

Reaching her of fustian looks putting even Shin to
 shame.

The woman with his honey dew breathed fresh hope
 of seeing at the God's court with His tokens was put
 and all the scenes under control

[Eitoku: Kamakura-hwa Canis.]

The Court's Journey

Proceeding northward your court will have to discuss
 somewhat.

For you should not lose any your friendly gaze from
 the central courtyard of mansions in Ueno,

Where, as one with the Japanese glances of women of
 the city brightened at your lightning's look.

You should not part, then you will be derived indeed
 the' blessed with sight

Arriving at Arrant resembling with the character of
Silyona from the mouth of old villagers,

Reach then the city of Yalla appearing with prosperi-
ty as previously mentioned,

Which looks as if, with the exhaustion of the fruits of
good deeds of those descending from heaven,

A portion of that exhaust leaves should have fallen on
earth like the balance of their august joys.

Regaining strength from the various forms remaining
from windows of mansions where women use them
to perfume their rooms,

Entertained as well by the proceeds on the horse legs
with their charms,

Refresh thy journey-tired self, on these balconies
smiling with petals of flowers,

And leaving the marks of lips from the graceful feet of
women trailing upon them.

[Kūshān: *Majharāḍī*: Canto 1.]

FOURTH

Weak association in proportion to man's covering,
power according to man's youth and ardour.

In the same way does poetic merit get enhanced when
word and form are joined in due proportion.

[Purvashikha: *Saṁkshāra*: Canto 1.]

FIFTH

The wasted form still more associated, the eye, though
wiped of tears, still looking beautiful,

Elana's hope too already slender got further weak when
 mine's delay in returning

Then he eyed the son of the wind-God (Wind) looking
 my light at least with his mission accomplished,
 the fabled dance taking form and shape

Through his eye-expanding, March first conveyed good
 news

Only later on his words completed the account of his
 entanglement

The news "She was seen" was hardly believed; the
 description "She is grown weak and pale" met
 with tear-drenched looks from Elana.

The message "She awaits for you" was received with
 calm, the assurance "She lives because you live"
 made Elana clasp Elana by the hand.

Then delivered his words the gem worn by Elana on her
 head, which looked back-here in deferment,
 neither moving from its place nor shining with its
 usual brightness on account of its long wear-and-tear
 company

(Previous: Subhadrakam, Canto 2)

THE GODDESS PARTS

The ineffable meaning of your words were like voice of
 a parent-cared in your breast,

And as the God of Love has placed the kindly feet on
 your ankles up just in tempo that had been within
 (Mata, Parasuram, Ajay Subhadrakam)

We are not persons attracted by wealth, we are not born
to serve the million-minded, we are not consumed
by aversion of any kind.)

We are not afraid of the world's legacy of pain
But we will always maintain the Golden Kingdom in
our hearts,

Who loves to dwell in Kāli and who is the master of
Him who learnt Love to adore

(Māta : Śrīrāma Śāstra)

With dark tresses, with bewitchingly long eyes, with
flowery accents and with love overflowing all bounds,
In that corner of all Love seated on the lap of Mātā to be
maintained in the sanctuary of my inner thought

(Dāśarīna : Lakṣmīnārāyaṇa)

Even like a flame in hand steeped in the Lord of daylight
in worship,

Even like the liquid flowing from the moon-stone poured
out to wash the feet of the deity,

Even like the water in the sea offered in speech in very
thirst,

In this attempt of mine to probe the Golden of Speech
with words that are Her own precious gifts to me—

(Śāstra : Śrīmadāyā Lakṣmī)

ANITA

Indrajit became indignant and spoke thus to his
wife (Widdhāya) : " You were born of our house,
you grew up strong with flesh and bone of our cost;
you will breathe at this place, and yet you try to per-
petrate all your crimes on us.

" You are not ashamed of your face still flushed with having smiled us, you never care for our kindness, O sinful soul! You do not lose your righteousness, you are not afraid of the world's esteem even."

" O daughter of Heaven! You have evidently neither heard of nor realised that in giving up one's own dear one one can never gain in moral strength!"

[*Shchegolev*; *Anna Karenina*.— *Scene 17*.]

ANALYSIS

My sister's brother, so nervous, has borne all the adventures with great mental equanimity. It is easier indeed, to score a victory in battle than to see golden opinions of the valiant and the wise being met.

The minds of the great do not lose clarity, however violently tested, the matter of the encounter becomes turbid though spiritual security by means

[*Michael*; *Anna Karenina*.— *Scene 11*.]

POETIC EXPRESSIONS

Mental peace, good resolution, clarity in thinking,
And sustained effort go to much poetic excellence.

Devoted one may be of labours, talents and of mental
Impugnance too;

But constant application and education of the mind can
contribute some wealth to his writing.

If members of home propagate the Mass with unending
and

Though past the results the experiment gathered will
 confirm them in an assembly of the learned.

(Duggla - Kavyakanda - Chapter 1.)

Amour

The great men are heaving in their stomachs and eat
 their enemy.

The mighty river takes note themselves the waters of
 tributaries in their passage to the coast, their land

He who is uncontent at the approach of the enemy
 raging with hatred resembles an unwary person
 who tries to sleep in the direction of the wind, leav-
 ing the flames of the fire-rocket on his body himself.

(Majhi - Sahajawadha - Canto 5.)

General Cases

May the beautiful Bhavati early awake you of your
 sin!

When all the seven Sadras take to flight in fear,

When the Sun on high begins to flicker like a flame,

When the god of thunder becomes impatient of his
 instrument;

When the moon across way is clear light,

When the wind ceases blowing,

When Nature (Lord of Wealth) no longer fights his
 enemies.

When the Master of Yajurveda Himself has lost the
 efficacy of his powers,

Then the stone can conquer the King of Mahya
 however strong he may prove in his fury.

(Bhas Bhagya - Canto Katakam : Verse 10.)

LITERARY DISCRETION

Questions become worthy of their possessor when duly appreciated by the cultured;

The trees flourish, justify their name only when blessed by the rays of the Sun.

The night by moonbeams, the pool by lotuses, the temple by its fresh sprouts,

The rational reason by sense, and the enjoyment of poetry by sympathetic criticism get unified.

[*Asvata Yajñama*] *Prasastiya Kāva*]

THE STRONG MAN

The strong person, conscious in himself the ability to order terror upon as well as to control the spirit in others, the Sun can transmit light to the moon to wax in the later half of the month just as he does not deprive it of its brightness at dawn.

[*Itadhikara*] *Prasastiya — Canto II*]

WALL-ADVERTISEMENT

The lock of mine will not stop the even though words of great writers may enter by its side,

For the burning lamp will not feel of its light within the walls because of the moonlight in the open outside.

[*Devīnāma Kāvya*] *Kāvyasāra Pūtra Candra*—
Chapter 2]

ADVERTISEMENT

1. One has no need to be a poet himself in order to be a good judge of poetry, for one can enjoy a fine report without possessing ability to compose it himself.

Poetry like woman advances in value and prestige by being exposed adequately by less connoisseurs.

When devoid of talent or judgment one tries to follow others' opinions. It will be revealing them to poetry if it has to be appreciated by one possessing neither gifts nor capacity to judge.

(Somadeva-Mim - Yataulaha-Cangā - ānandam 1)

Love-Servant

From the time the glances of you, her eyes have been getting longer even as are the days in summer, Her body slowly emaciating as wings just as the nights are dwindling during the summer season.

Like the female vasa plucking on the waters of the lake, like the female deer gnawing her breasts by the orchard,

Like the Cetravaha bird mouning on the sand-flats, she remains as corner and turns from side to side in her bed.

Your occupy her mind all the time
Your name dwells when on her lips;
Your looks have compelled her gaze to be so directed on them as not to be diverted anywhere else,
O Goddess! She has unreasonably fallen into this state.

Her lips quiver as if in eagerness to communicate something;

Her words feel her as if something were controlling her from within.

(Abhinavata - Anandam - Kālidāsa - ānandam - Canto 6)

Separation

When the descendant of Kikotsukha died on the slopes
 of Mijiyuta during his separation from his beloved,
 The camp weather which worsened his lot with its
 incessant downpour passed away

The clouds stopped raining on the mountain's top;
 But Mima's tears showed no change
 The sky about bright with moonlight and the lake ex-
 tended laughing with waves;
 But the tear-stained faces of the two brothers grew wet
 and weepy with anguish

The Kaska plant was not its sprouts in the wet
 ground,
 But there was hardly any indication of Sogoro's gath-
 ering around any material things

The bones creeping piles from Miietsi creepers walked
 the language in Mima's body
 But Miietsi did not bring yet any message from Sii to
 her sister Mima

The earth underneath showed signs of breaking with
 the daily soil drying up
 As if unable to bear the sight of Mima's inescapable
 grief

(Akkioanda / Akawawita)

Sorrowful

(Landscape to Sii.)

Somari, who gave me birth, is truly my mother, Oh,
 beautiful one.

Though your traditions and ways have left no want of
 anybody's affection for me.]

But alas! by strange mischance your health words
 Have turned you in this forest wild into the other
 mother between the elderly two at home.
 [Shiga: *Shimoyasu Goshū* - *Shimoyakusa*.]

Scene in Forest of the Lake

Oh thou babe, who hast tasted of the sweetness of the
 nest of bread from the bird-faced Melonin,
 I hope to see and beg of thee, as thou approachest the
 mother lip of the son of Hondo, to breathe in his
 ear my humble prayer.

"Mother!"

"What, child?"

"Give me the milk-pail!"

"What for?"

"To keep the milk in."

"But now?"

"Then when will you give me?"

"Only at night."

"What is night?"

"When darkness shrouds sky and earth."

At this, closing both his eyes, Kyojo cried: "Give me
 now, mother, night has come!" May He, thus
 delighted, pulling at his mother's upper garment
 again and put upon him as from all troubles!

[*Utsuki* | *Kyojo Karpinwa* | *Saiki 2*.]

Beacons and Courtes

Even though one might obviously part with some-
 thing by way of charity, the man accomplished by me-

and attempts at winding-off happen through elevations, rebuffs and contempt as well as keeping translations on them cannot be easily wiped away.

The earth does not bemoan under the weight of trees, mountains and seas as under the tread of persons who have acclimatised to their hearts to give them to huggers.

(*Let Things - Muzuphayan - Danta 9*)

Basava

At the time of my wedding, my father, being ignorant of the real state of affairs, imagined much by way of happiness for me.

For he could not anticipate my beloved husband would forsake me even as he did his own good reputation. A woman separated from her lord will be like a flower exposed to state of clarity or like a speech devoid of accuracy or like a feeling undisturbed by culture.

(*Kumarata - Shivayoga Mahatma : Shivayoga Kavya*)

Encounters From Our Age

He became stricken with anxiety one day on seeing in the mirror his own face overgrown with white hairs which resembled the lotus bloom covered with flakes of snow.

Old age without good looks was as the moonlight lights the lotus flower.

But the sign of age appears as a gleam of light from the white hair of someone death or the sign of angry laughter of someone whose mind!

It is easier to restrain one's amazement at the sight of a crowd making efforts at graceful movement or of an actor trying to keep a crowd from than it is old men diverting himself in amorous sports.

[Epimetheus . Prolaktikhoskhor] (Aphyllos 12)

THE COURTIAN

She [a courtian] is impossible to conquer by either intellect or devotion or position or diplomacy or virtue. Just as doing service to the unloving, fidelity to a courtian will lead one to humiliation in the end.

Like dew which is a measure of no difference, the heart no attachment to children nor gets attracted to youth person surely not appears severed to old age.

The courtian can cut at the very roots of her husband's heart like the sharp edge of an axe, quite as much as she can prove herself to be as sweet as honey to her speech and molting as like shining sand on her heart.

[Epimetheus . Delyshala] (Derevets 1)

THE MORGAN DO-LAR

In Westington there lived a Bretonia called Sineadeta. To this wealthy man was I born with the name of Yandeta. While young, I was initiated into all the Yule lore and all the Breton Yule. Among my grown-up, my father decided upon marriage for me with a girl belonging to an equally good family as mine. My

mother was a woman of very amiable and good disposition and kindly affection in her nature. So she could not tolerate the idea of my being in my wife's company. My father left the house suddenly for some unknown destination. I became extremely anxious to please my mother, because of her condition. In this I sought the assistance of my newly wedded wife, who was equally tried by temperament. But my mother was determined not to be pleased with all these, and began to indulge in all sorts of domestic quarrels with my young wife. Being wicked by nature, she alternated between floods of peevish indignation and capricious grievance and complaints. How can she help in such a quality of harrowing! Hence, soon after, being unable to put up with the bad treatment of her mother-in-law, my wife left the house in which I have now. Also for me, who wanted to leave the house, my relatives gathered together and forced on me a second marriage with another girl. My second wife also shared the same fate as my mother's house. So she helped herself to quit the world by committing suicide by hanging herself. Created under the name I tried to fly away from my home. Again my people tried to persuade me, even though I protested my inability to live with my mother. They pressed on me considerations such as my father's long absence and other reasons for not leaving the house.

Thereupon, without their knowledge, I contrived a clever device by which I carved an image of a god in the shape of wood. I got the report circulated that I had married again and that my wife was shy and confined to her room. I looked the same when I left the house. A secret-world was engendered by me as if to ward

upon my wife and be all served by the policeman. I did not allow my wife to be seen by my mother. I told my mother thus: "You two shall however keep to your respective apartments within the house. You need not go to see my wife nor she to you. She is not trusted in household duties and hence her absence will not matter to you." My mother believed me. Many days passed thus without my mother ever getting a glimpse of my supposed wife who was always hidden from her sight.

One day my mother taking her head with a stone and smacking her body all over with blood weald aloud from the central courtyard of my house. On hearing her loud wail I rushed up to see what it was. My mother cried with great agitation in my presence, "What is the matter?" Thus: "This is all done to me by my own daughter-in-law without the slightest provocation from me. My rebuff lies only in death, for I can no longer stand this." Hearing this my father became indignant and entered with me into the room where my supposed wife was detained. On removing the lock and pushing the door in, we beheld there only a wooden image of a woman. They all then laughed at my ingenuous device and at my mother's self-handicraft. They left for their homes thereafter. I also left my home in disgust, and returning with me she accidentally entered the grumbling jail.

(Sanskrit Story - Kavitā Samāhāraḥ : Parāyanaḥ |)

एकलक्ष्मी-कथा

To the man of mere words, a real fight is the flesh,
To a handy's sleep, an answering sea is the sea sign of

satiation.

To cordiality among kith and kin, agreement and analysis of motives as the breaking point;

To civility, enjoyment in a foe.

To the shallow-minded and giddy, an assembly of brazen men as a regular sport.

To despised action, indulgence of all kinds as wrong-ful;

Oh-kind! To a courtier's sinners, the depletion of one's riches is the most natural end.

[*Ullasa: Mayasahasita* : Verse 22.]

A COURSER

Lakshmiya proved himself the lion of Pralaya. (The great deluge) in drying up the waters of Ganga which flowed like a great river from the mountains of Vais-devana.

From the Vajrapurita and Bhavabhuti who had adorned the court of Vikramaditya was taken as language, along with the captive King, to his kingdom where they were made to sing his own poems.

The army of Lakshmiya after conquering Vais-devana like the Ganga river a Bhavabhuti poem, poured down towards the Eastern sea.

As the mighty elephants in his army began to wave their huge trunks over the hills, the sea seemed being actually raised high by its spread tails.

[*Ullasa: Bhavabhuti* : Chapter 4.]

MY SWEETHEART

[When taken to the wall for having made love to the King's daughter the poet found himself thus—]

Even now let my mind fondly trace my sweetheart's face, which is white and rosy as the inside of a bell-flower leaf, with the mark of sweet-scented Ceylon on her forehead and her eyes smiling slightly with love's will.

Even now I do not forget her beautiful teeth resembling the Kandy teeth and her mischievous glances stealing their way from the edges of her eyes. Can I help remembering her beautiful face? Can gratitude help remembering good deeds done?

Even now I remember her turning from me on her side as bed, in spite of my attempt to please her; I remember her pretensions to be asleep whole weeks, but not for long; but in the morning her head would be lying on my belly.

Even now I feel her intended like a bee in the ponds of my heart. My Fate mercifully deems that in my next life at least I shall be happy with her and never be separated from the down-eyed one who is eternally dreaming in her love.

(*Collegio Casus Potestatis*)

APPENDIX

If the mind yearns for Hari,
If it can enjoy the sweetest
of experiences,

Looked ye, then, to Jyudov's face
 Learning with words soaked in
 dulcet sounds, soft
 and sympathetic
 (Jyudov ; *Die Genside* ; *Scene 8*)

MORNING

The elements of war make up on it from a dream of the approaching battle by turning on their sides and lifting their trunks as if to watch the rising sun, imagining it to be the white disc of the foe's ambocilla.

[*Note*—In battle, as possible victory elements need to be guided on to win the enemy's ambocilla with their trunks as indication of the nature of overlordship from the enemy.]

(*Shovkaya* ; *Dovodilina* ; *Scene 17*)

MURDERER (Pasha)

Pasha's before happens was caused by her non-judice eyes at the moment of her hand being taken in that of life, because the God carefully saved his serpent whilst so light as not to cause her fear.

Oh Kissa! With your breath you have removed from Hiddit's love the dust particles even as you have simultaneously removed from the hearts of your other sweethearts the respect they showed for you all men.

And! With my shabby eyes I looked at her but could not quench the thirst in the heart like one trying to drink her tears in a dream.

The ruby colour of her lips was kissed away by her man in the night, but in the morning found the same colour on the arms of her other women.

I have to dance to my lover's tunes which are ever changing. Do we not strike every day the creper entwining staff round and round the tree though the tree remains unmoving from its place?

Seeking you in vain in the crowd of handsome young men, her eyes rolled in distraction as if lost in a wilderness with no human beings anywhere.

The girl selling flower-garlands has rolled away an eager heart while her gently moving fingers were displaying to them her basketful of flowers.

Why do you ask her willingly the reason for her emotion, imagining yourself to be the cause? For her answer is "It is my natural condition during the hot weather."

(Sanskritam - *Chitra Ropasam*)

EVERYTHING BEAUTIFUL IN ITS PLACE

Just as at early break of day the sun shines like a crowning gem on the hill-top, just as with the day's advance he looks like a golden lotus on the surface of the blue sky, just as at sunset he appears like a meditation dot upon the brow of the Goddess of Beauty, so does everything in its natural setting appear proper and moving.

[*Abhaya Deva : Jayanta Pujayan : Chitra III*]

Leveller

Like a streak of moonlight gone fallen on the feet of a
dog-killer & horse,

Like a lopped-off branch of the Flights-tree dropped
into a wilderness of poisonous plants,

Like a washed stream of a post getting discoloured among
parade-marchers,

Will be my Sita dead, fallen and dispoor, at the
Māyavān's palace

Like a brass pot discoloured by the delving axes, like
managing lost in a heap of words,

Like a brass staff struck to splinters, like a she-elephant
dashed of her mate,

Like a sign of the moon hidden by clouds, like desire
dissipated by disappointment,

Like a female deer pounced upon by a tiger, like a horse
standing lying on the ground will be my Sita.

(Vallabhā Gōṣṭhī - *Śrīmāt Sāndilya* - Chapter 2)

The Horse

Emerging from his palace the King saw
A thoughtless cuboid drawn up before the front of
his residence,

Equal to the king of birds, equal to the wind in quick-
ness,

Equal to the wind, he tested a composition of all
speed,

As if feeling each lamelliferous for the full scope of his
own speed,

He let the earth with her broods as if leasing it into
greater length.

Handing Indra's commands by his Brahmins
He meant overlooking his own reflection fallen on the
ground set with precious stones.

With eyes to mouth he looked like laughing straight
as Kanamba's grade in crossing only a single sea of salt.

With mouth-toe designed in serpent shape and open-
ended with wing-like ornaments,
He invited Garuda in physical appearance as well
(Garga Devi : Mahava Vajrasa : Canto 9)

AGASTYA

Indra's descendant (Ajuna) proceeded towards the
south, the seat of Agastya,
Whom he used to send the mountains (Vindhya) into
a hole on the top of the earth,
Whom himself contained and ignited Vajra like the
— fire on a stick thrown to it,
And whose empty space dried up the very waters of the
ocean

(Agastya Stotra : Shriya Campa : Shikha 3 :
— Verse 44)

THE MARRIAGE

Why does He with the horns of the bull, carry the
begging-bowl to the hands for alms?
Perhaps, when Krishna the affluent and prosperous,
while He does the lowly and the poor.

The milky seas produced water for the Dervish but
 give the poems of poems to the Moon of songs;
 Thus the milky world from its propolis the materiality
 forsake and neglect the spiritually rich

[*Uspen'skii Vokhlova - Khlystovskii Khlystovskii*]

[*Pushkin 19*]

Beachcomber

The redoubtful self may find no wonder at life's change,
 Even should the Sun's rays turn cool as the Moon's
 beams have hot as the flame of Fire leap flame
 words

The detached soul seems no pleasure

But looks as though at hand

It always feels like having the cool comfort of world
 pain

When an entire being is attracted with suitable [sp.]

[*Khlystovskii Khlystovskii - Khlystovskii Khlystovskii*]

Harvest

The patch of white flowers covering the black bees that
 had entered the hearts of the flowers for sucking
 honey drops, presented the expression of Divine
 quality in substance really representing both Earth
 and Heaven in man.

The bees digging with honey from the blossoms to drink
 of the earth ate of the ministrations of the God
 Soul's right forms; the bees increasing as they
 increased about seemed to produce Divine reality, to
 reveal to Him man

[*Khlystovskii Khlystovskii - Khlystovskii Khlystovskii* | *Can to 1*]

THE WIND

Accounts of the battle from unorthodox sources begin to obtain fresh stages and colour every time and on everybody's lips that :— The women are bringing the city supplies, they have overcome the first defeat—and are making war; some have already reached the city precincts, the battle is furious and Indra has become closely a captive of the Asuras.²²

[*Shikhandha Upanis : Shikhandha Pujya Gange* :
Chapter 1]

THE FORTUNE OF THE GOD-OR WIND

What a miracle that even the Wind-God whom even ordinary Brahmins keep within their by their breath-controlling practice, whom the cramping postures and standing repulses nearly dander for their head and whom mere wind-and showers can bring back to life, has gained such untold victims !

[*Shikhandha Upanis : Shikhandha Pujya Gange* :
Chapter 1]

SOME PARTS OF THE SUTRA.

To the maternal uncle the mother is a source of strength ;

To the son-in-law the daughter forms the chief support ;

To the father-in-law every kind help comes from the mother-in-law ;

To guests that arrive the host alone can prove helpful.

The father loses the creditor though he has an eye-making bug in his mouth or any straggling nose in his hands. [*Attributes of the God Vata*]

He is admired by people deserving of praise at his hands; he is reviled by people who are worthy of service at his hands; the both are neither should nor ashamed of such consequences

[*Manasapha Dikshita* | *Shikshasandhanam*]

The horns are appreciated everywhere,
The sword meets with death everywhere;
Cows generally are killed for food,
But when met with the light they are decorated

With domestic utility assured, one can attain both
Law and Liberation; but without it nothing can be reached

[*Manasapha Dikshita* | *Sattatrayagana Suktanam*]

The First Journey

The path is long and trodden by one and all though
None makes adequate preparation or even thinks of them

For none can think there, for arduous even, either
Shelter or water or clothing or food or vehicle or light

[*Manasapha Dikshita* | *Shiva Puranam*]

Nar's Dilemma

If organs endowed with keen perceptions and as such
Will use them for self-destruction instead of for
The removal of distractions in the way of his own pro-
gress how can God be blamed for it?

[*Vedavyasa* | *Puranasandhanam*]

THE GEYERS

The rows of tall trees on both banks of the river appear with their fern-like foliage, like men ranged on the banks to swim across the water with their hands raised and feet tucked, their hands in the act of preparation for swimming.

[*Yoshida-hime* : *Fishponds* Couplet]

THE CHOLA COUNTRY

The coconut palms bearing their heavy clusters of fruit on the top look like men carrying *Pipa*-baskets for welcoming the boat-dweller to the sea.

[*Note*—*Pipa*-baskets is a usual container of wine packed by steep bamboo, prepared whenever a guest of merit has to be welcomed with due honour.]

[*Yoshida-hime* : *Fishponds* Couplet]

GLEN

A mighty wind, surrounded though by bushes,
 Sweeps the world by unprecedented magnitude,
 The black spore (sage-wood) though encircled by
 tongue of fire
 Spreads only above of the forest kind all round.

Though born of high percentage and though well equipped,
 our vessel look distinguished unless in chosen company.

Far does not the Viper look past when benefit of the
 pitcher-shaped good on which it should rest!

[*Fushiki Kiji* *Jagumoku* : *Rare* Couplet]

Lover's Wren

The beauty of *Shōshōshū* was veiled confusion under drooping eyelids, but on beholding Kana's luring poise, her bewitching looks, her demurest and strength, those petals unfolded instinctively.

"Night has arrived to dispel the breeding darkness of my mind, how can I long when this consciousness of my heart?" she upbraided the loose-eyed one with straggling hair and legs; she long came upon her the bright-looking moon bearing the message of love to her from the King of her heart.

(*Fūjōka Shū* [*Jūgonichū* - *Kokin Wakashū*])

DROOPING A SWALLOWTAIL

After gratifying me in even so many ways with your love's goings-on, which have played with me awhile and have veiled like quick lightning strokes, you have gone away leaving me in what distress, even as properly forsakes a monarch when his consort leaves him unwatched.

She languished and wished my wits being like the crawling caterpillar past for the eyes or like a gullied off hill where lotuses round the neck of like true poetry providing inspiration to the soul.

(*Fūjōka Shū* [*Jūgonichū* - *Kokin Wakashū*])

ONE TO BEATE

That which sets nearly each's reflection of their dream,

That which is honored alike by all however differing
 in their tastes
 In truth no eagerly sought after in this land by Hindu-
 castes, the subject of Kings,
 Whom some like pollen of flowers was sought in all the
 three worlds

(*Āryasamitas* : Anthology of Sanskrit Epic Stories
 Edited by Y. Krishnaswami Aiyar)

FROM THE EAST

Seems of old with their keen perceptions perceiving them
 with a vision of the Truth of all existence,
 Suffering from no excess and cherishing no passions,
 But calm and untroubled with their dwelling-place in the
 mansion of Vedānta built on the top of a hundred
 Fakir beds,

Have achieved endless joy as equalled in self-realization
 (*Sākhyaśāstra* Hādhyāya Śāstra - *Chārvākyāśāstra*)

THE GREAT COURSE

By unobtrusive attentiveness to him
 (She drew his heart to love,
 And he, the great sage,
 Bestrewned with discontent),

By steadily and sweet gaze
 (She became his sweetheart,
 By unobtrusive speech and flow of tears
 He became her lord

In gray-green mountains,

In shady groves of forest trees,

On mountain slopes cool with the shade of perfumes,

The couple spent their youthful years

(*Itreyakapala* *Itayapa* *Itayapa* *Itayapa* *Itayapa* :
Canto 8)

PROSE AND DRAMA

The Controller's House

There are the aspects on which a courtier's mother has to concentrate her attention in rearing up her child, namely, to apply professional cosmetics to the limbs of the girl even from her childhood, to get her on such nourishment that it would supply her with enough bodily reflexes, strength, complexion and wit as well as help her normal appetite and digestion; to keep even the man who gave her life from visiting her frequently after her fifth year of life, to celebrate her birthdays and other events of her life in adequate style; to initiate her into the arts of her-matching with all their necessary aids, to familiarise her with the secrets of the arts of dancing, music, instrumental play, black-stone, painting and the various art; to teach her how to prepare social parts and flower presents as well as to gain efficiency in calligraphy and conventional prose; to supply her with that amount of acquaintance of the sciences such as grammar, logic and philosophy as to be enable her to carry on discussions without showing want of information; to guide her in the art of living; to teach her knowledge of games and dice-throwing as well as equip her with the necessary part for watching cock-and bull fights; to induce her to learn from adept and

experienced patients the tricks of amateur acting, to discuss her person attractively on occasions of festival and public carnival, and to stand her out extended upon her a proper witness, to make her appreciate herself in the bosom of men of influence and rank in order to succeed in her performances before noblemen, to gratify the veterans in the various acts in order to gain a favourable atmosphere for her own economic life there, to make analogues and parallels spread her perspective lines from a reading of her chart, to gather from that group who still thinking quite enough of appreciation for her good looks, qualities, wit and figure, to give her way to express kindly in love with her to see he is rich and independent also otherwise, to yield her up to one who has high intellectual attainments though poorly equipped with worldly materials, to persuade her to live with me by Giosuanna wedding but later on to exact money from her and finally, if need be, to meet the needs of her but increasing her money there.

(Dostoevski's *Stranitsy* Section 2 | Chapter 2)

Mama's Tomb

But my father, being childless, felt overjoyed at my birth in a greater measure than if a son had been born to him. The days having thus passed after my seeing the light of day, my father, performing everything according to custom there, gave me the name of *Makrinski* (the low-complexioned one), so very appropriate in my case. In my father's house I began to frequent sweet loaves and passed from top to top of the Gendarm-

was, fuddled like a previous date. My childhood was spent thus without my wanting affection or feeling pain or distress of any kind. Youth gently evoked signs in my limbs like the mouth of Nature in a season of spring at the sight of fresh sprouts or the approach of Nature or the birth of May: with the appearance of sprouts or the heat of the hot at the sight of the flower or the madness of wine as the bee enjoys it:

[*Shops 202a*] *Kashmiri*. Part 1.]

Love-Motives

I know what strong love is yours. But how dare maiden, so tender and soft as *Silphs* flowers, receive boldness of any kind, especially when they have not passed their girtheed? It would seem grotesque, if they should send messages of love or should they on their own initiative try to approach their lovers. I am foolish still, being an uninitiated girl. What, maiden, shall I send you? If I should address you as "Daunt," it will sound like that expression. If I but ask you whether I am pleasing to you it will bespeak my ignorance. If I but confess that I am growing tender of you, it will be the striking language of a woman. If I deprecate that life without you would be non-existent, it may appear unnatural or artificial. If I accuse the God of Love in self-defense, it will be betraying my lower self. If I say that Love has bestowed me upon you, it will look just a device for throwing myself upon your attention. If I but tell you mine by name, it is nothing but the routine set of a failed woman. If I expect you to approach me on your own initiative, it will

show me up in all my vanity of personal looks. If I should indicate my readiness to join you, I should be deemed utterly devoid of womanly traits. If my words describe me as a slave to your wishes, it will be a crude avowal of my cowardice. If I should happen to keep silence for fear of your rejection, then certainly it would be an indication (not you) to start counting out. Should I let unknowns myself as a source of all your worries, it would be putting me out as making impertinence. If I should conclude that you would love me only what I had benefited my last, it might all sound as impossible.

[*Harjo Hijo: Kakuharjo: Part I*]

THE BATTLE-STAINED VICTOR.

He saw his elder brother, whose victory over the enemy was achieved at the cost of seven wounds inflicted by missiles, though the wounds remained bandaged with pieces of white cloth that looked like the white garments of the Goddess of highly prosperity killed on him; whose brows were bedewed with beads of hot perspiration indicating their exertions, as it were, to fall down at the feet of his foe; the price of whose victory was the amputation of his own body; whose compassion seemed almost to restrain him; whose anguish kept him in hoodlum; whose pitiable plight seemed to be disciplining him; whose innocence of mind appeared to regard him; whose talents inspired him dumb; whose misfortune seemed to have persuaded him into a leech; whose sadness seemed like alive; whose bitter human tears thoroughly weakened him; whose consolation had him almost in its clutch; whose retreat seemed to

have lost its edge, and when you abandoned her by the concealment of former circumstances.....

[*Shakti Vign : Narayana - Chapter 13*]

Representation

Having made up his mind to (Narayana) said to Gangi devi: "As sweet one, no doubt you have gratified me completely, certainly you are endowed with gifts for love-making, you are clever indeed in your attachment upon your lord, you are never wanting to disagree in the matter of desecrating yourself, you are quick of discernment, you have not stood in the way of my pursuits, you are worthy of appreciation for perfection in everything about your person, for efficiency in every thing you touch and for intellectual discernment in all subjects you pursue. All these deserve congratulations. Still I ask, why the cross is you for intentions so much despised by all the world? Has any evil spirit taken hold of your senses? Otherwise, one is at a loss to explain the cruelty of a mother putting an end to the lives of her own offspring that resemble the very sparks of a flame. How can he say of heart he grinds a bone of the kind. It is now clear why our forefathers restricted women's independence, for they should have known what harm they could cause if they possessed freedom to do what they liked. They, do not utilize the little spark of life that can stimulate the ongoing flame of a long progeny in me. The liberty you were given by me ceases from now

[*Lalchand Giri : Shakti Vignana - Chapter 2*]

THE WISDOM OF COMPARISONS

One can save people's life with the aid of a substitute from the
bite of a poisonous snake ;

One can save himself even from the impending danger
of a mad elephant ,

One can avoid even the speed of the shark in the
sea

But none can come out safe after having fallen into the
hands of a courtier's wife

[Narada | Śūdra] | Śākyāśāstrāḥ]

WISDOM

(Enter Cirodatta and his friend, the Jewar)

Cirodatta : Well sung by Śaśhika ; You is indeed a
gen, though no man's gun is birth.

It gives a substitute to the heart as anguish ;

It helps the distracted mind to regain its balance ;

It soothes the heart, tortured by separation in love ,

It soothes him when the heart is already prepared for
it.

Jewar : Come, come, let us to our house

Cirodatta : Well done Śaśhika song.

Jewar : I only wish to laugh about what a woman, born
to speak Sanskrit and a man must let voice to
produce sweet sounds at times.

Cirodatta : My friend Śaśhika sang perfectly well,
though you have no appreciation for it | Listen.

The song was vibrant and sweet, of proper tempo, clear
and adequate of Sōma, with all that, it was
simple and yet alluring.

Shall I say more to praise it? Will it not suffice?
 If I felt that a woman's voice was there behind it
 all? Further,
 The words slipped well with the notes produced,
 the hair strings blended perfectly with the tone of
 the song.
 In the introduction the voice scaled the higher octave
 and is lowered gradually to a whispering softness;
 The modulation was excellent and the tone repeated
 itself in sympathy.
 Even after the music has ceased, I seem to hear the
 song in my ears as I am walking—
 Just as it is all right, but even the dogs of the market-
 place here seem to sleep— Let us hasten home,
 (Sitarist: *Mykolahyham*: Act.)

TRANSLATION

Tipu (Addressing a poet behind the curtain.)

O! blind Kalyanas, why dost thou clutch at the
 air? Well, what is it you are saying? (Repeating
 what is heard by him) "The deed of poetry has
 possessed me!"...O wretched thing patch-work
 with phrases taken from sacred sources! Why do
 you hunt for words as if you were a crowbird
 searching for his straying chicks? On what theme
 have you woven out lines? (Thinking aloud) Well,
 is that what you say? "A verse has been
 composed by me upon the spring season." Well,
 shall I listen to you then? Is the verse written
 upon the wall for me to read out?
 (Looking at the verse and reading it aloud)

"With the laughter of flowers, with the leaves dense with moss, with the birds growing perilous all the time, with preparation of the body smelling heavenly, with leaves blowing softly, the insects hold out muscles in their innocence and gaily through air to be smothered by leaves, but even a beautiful insect cannot perform with ease what the season of Spring does for leaves."

[*Shikoku* : [*Shiku*] : *Fadma Fethiyyah*]

THE LOVER

[*Seen when the King and his friend, the Court Jew, meet and talk. Padméval, the newly exposed prisoner, leaves the conversation from behind. Vlasovdani, the former Queen of the King, reported as dead, is in disguise in Padméval's place and acts as her companion. A eunuch-variant also attends on them.]*

Vlasovdani : Friend, these flowers here in the garden
Let me serve of you an answer to a
question of mine.

King : As you please.

Vlasovdani : When do you love the more of the two
Vlasovdani, who is no more, or
Padméval, who is alive?

King : Why do you place me in a dilemma?

Padméval : [From her sitting-place] Dear friend!
What a senseless fellow he is for
raising this perplexing question for
the King!

Vlasovdani : [To herself] Indeed, I eat equally of a
fox.

- Yakkha :** Kerved yourself to me without fear
For the sun is no longer alive and the
other members refuse our hearing.
- King :** I cannot, I cannot give it out. You
are a regular chattering.
- Fadivati :** Why, the King by this resolution has
almost said it.
- Yakkha :** Upon my honour, I will tell soon. See,
I have already closed my mouth so
tightly that the teeth have bitten off
the tip of my tongue.
- King :** No, I have not my bit out.
- Fadivati :** Look at the Court just! Will he be
deem and understand to set the King's
meaning.
- Yakkha :** Please do tell me. I swear upon our
hearing friendship that I shall never
communicate it to any one else.
- King :** Well, you are the doctor and I had an
anxiety. Please listen.
However worthy of me Fadivati may
be by her honesty, her character and
her sweet amability,
My love for Vissavahati remains un-
shaken and refuse to be loved away
by her.
- Vissavahati :** (To herself) I have at last my reward
for waiting. Indeed, my presence has
complete had its own advantage.
- Half-voiced :** Madam, the King looks green.

Falkenberg: Why get, do not say so. The King is
gracious enough... for he chooses only
his old love, **Therese**.

(**Elise** *Entrückend*: Act 4.)

SCENE IV

(**Scene** **Elise** in the company of **King** in his
palace. He is informed of **Delors**'s unexpected
visit to **Karl**'s palace.)

(**Enter** **Charbelin**.)

Charbelin: Help, Oh help, Prince!

Elise: Who wants help?

Charbelin: The great King, thy sire

Elise: What say'st thou? Well, it is like say-
ing the water would help for help
Who is the cause of this sudden
alarm?

Charbelin: From his chamber the King has received
the blow.

Elise: What! from his own dear and dear?
Alas, then how can there be consola-
tion.

The enemy aims his blow only at the
body; but misses aim at the heart.
Well, Oh! who can be that who dares
to strike with me thus makes me so
much alarmed?

Charbelin: Who else but **Queen** **Karl**'s hand?

Elise: Oh! Do you mouth **Karl**'s name?
She cannot labour but for villainous
good, I know.

- Chambhavan :** How, Pleased?
- Rama :** Listen to me,
 What could be done for her to come for
 which she should perpetrate a wrong?
 How can she require more when she
 has for a husband one equal to Indra
 and for a son one like me?
- Chambhavan :** Ah, do not expect the same state of
 honour in women, who cannot be
 treated. Know, it was she who
 presented your amendment as king.
- Rama :** Am I not then lucky?
- Chambhavan :** How could you justify her for demand-
 ing Bharata's coronation instead? Is
 it not unadvisable?
- Rama :** Your partiality towards me makes you
 blind to the good that is concealed
 within that paper.

[Rama : Pleased Nishan : Act 1.]

THE STORY

- If you want to know of Arjuna's prowess, ask of Indra
 himself who was cursed from the clothes of an
 Asura named Nivika Kevasa,
 Ask of the God Siva who on the display of a hunter
 came to witness of Arjuna's tests of strength and
 skill of archery and proved him with his Parshava
 Asha,
 Ask of the God Agni who consumed the entire jungle of
 Khandyava where the numerous serpents were all
 destroyed,

And wilt surely all Catalipada from whom you were
 possessed inherited as it brought here in captivity.

(*Exit : Enter Clajuloom : Act 4.*)

FAZANON

(*King Fazanon in a pained mood after coming
 to know of his lady's rejecting Scherzahn.*)

(*Enter a maiden named Catalip with a painted
 canvas in her hand.*)

Catalip: Here is the picture of the Queen

King: (Looking at it) Well done, my dear
 friend, the picture is a capital likeness of
 your imagination inspiring it

My eyes seem not to move a tittle over it as
 the dependance and situation in the
 picture are in such bold relief

Maiden: (From her assumed place) What a
 marvellous attention of a painting by
 the King! I tell as of my companion
 (Scherzahn) was by my side

King: A picture shows perfect even objects
 manifest defective in reality,
 But her form shows here has done only
 finite justice to her loveliness in life

Maiden: (To herself) This statement of his is just
 as consistent with her deeply pained
 mood and becoming modest

King: I had three squares of women here. All of
 them beautiful too, who of the three is
 Scherzahn?

Maruzaki: His lost left eye not to have distinguished her from the others by the beauty that is lost close.

King: Whom dost thou then take for Schwan-tan?

Juster: I guess her to be the one whose deliriated limbs have unshowered their downy wreath, whose locks falling on her forehead are wet with the beads of perspiration on her face, whose hands appear dried-out and whose roasting hair stands next to the mango plant fresh with its sprouts bathed in the water from her hands. The other two must be her companions.

King: Indeed you are very clever. For my present mood is evoked by the picture.

The picture betrays the sticky touch of my fingers on its sides.

The diffusion of colors here explains the fallen dew-drop from my cheeks.

O! Casariki! this is unshowered. Let me have a bit of diversion. Bring me the brush.

[Exit King. Schwan-tan. Act 4.]

Dancers

[Enter the dancing-master.]

Guzutian: It is true people judge themselves generally upon the occupation handed down from father to son in their family. But as far as the art of the dance is concerned,

which has been my professional pre-occupation, I do not think a bit of sympathy there can be of its worth.

BOGUM,

Boys have entitled this act as a treat to the eyes of Gods.

This has been described as of two medical reasons of the source of all disease, Sin, being in his own body 'Und' suffer he'll;

This reflects all human ailments being compounded of the three fundamental qualities in creation as well as the three prime cause in art.

Therefore it is all kinds of tones of the public, however varied, receive complete satisfaction from this alone.

(Exit *Boys*.) (Enter *Boys*.) (Act 1.)

ACT II

[In the Queen's garden a kind of worship is conducted by the Queen to invoke her husband's constancy towards her. *Urvast* and her companions are also in the garden invisible by their supernatural powers.]

King: What dost thou call this special type of worship, my Queen?

Queen: (Looks at her maid to give the answer.)

Urvast: My Queen, this is usual "offerings of prayer by the wife for retaining her husband's affections."

King: (Looking at the Queen) Is that so?

Queen: Yes, why dost thou waste thy slender form by these religious rites?

- Who is he that cannot love (how white
 then shouldst thou propagate?)
- Ursula: [From her place] What good regard
 shows worthy of her Queen?
- Circulator: It is common with lovers to be appearing
 more concerned about their names when
 they have other love-objects.
- Queen: Sir, I should do so (as kindness eveth as
 a sign of the best fruits of my offerings
 to him)
- Jezebel: Friend, please be quiet. Don't over
 speak by contradicting her
- Queen: [Offering flowers by way of welcoming
 her Lord and with folded palms:]
 I come to thee, my lord the King, before
 the tribunal part of witness: the moon
 and the constant Zodiac, to make this
 avowal: "Whosoever the King likes
 or whoever has a liking for the King,
 may die in my hand, always in
 future!"
- Ursula: [From her place] I am at a loss to grasp
 the Queen's meaning. Still my heart
 seems to derive some consolation of
 her impracticalities
- Circulator: With the good wishes of the Queen, she
 being the most devoted of wives, I am
 certain your love will bear some fruit
- Jezebel: [Aside] Alas, the Queen resembles a
 behemoth who photographs after allow-
 ing a heated ink to slip into the water

[*Aloud*] In he no such your content, O
Queen!

Queen: Let me at least try to retain my husband's
love by satisfying my joys. Make,
therefore, your own judgment whether
he is my trial worthy or not.

King: You can give me to any man you like,
Or you can entice me to anybody else,
But, fearful was, I am not so careless
As you would imagine me to be.

Queen: He there whatever, I have completed my
own resolution. Come, my maids,
Let us away.

[*Exeunt : Palanquin with her*]

SCENE 2

[*Enter Sita alone when her abandonment by Laksh-
mana in the forest. VilluDa also enters.*]

Sita: [*Seeing her son*] Help! Is he a stranger
whom I hear? Who could it be Laksh-
mana himself? Alas, I know not how to
help myself [*sighs a bit of sorrow, aloud*].
Ha! who is that? I am a woman and
unprotected.

VilluDa: I shall not move an inch further, daughter,
have no fear of a stranger to me. Having
been informed of your present here by
the young women of the forest, I have
approached you to render what help I can.
Will it be proper if I crave of you an
answer for a simple question or two?

While Kamasandra with her night faced on

- righteousness has won many battles and
ruled this earth,
Tell me, Oh! tell me, daughter, what mis-
fortune may be yours?
- SHI: That is why the bolt from the moon has
fallen and crushed me
- YASUDA: Do you say that this punishment has been
meted out to you by Kusanada?
- SHI: Yes.
- YASUDA: If the King who knows righteous conduct
and justice as well should let you deserve
this punishment, it is not for me to inter-
vene. Let me then leave you where you
are.
- SHI: But master, hear me further before you
leave.
- YASUDA: Indeed, I shall.
- SHI: If you, great sage, cannot help me Kusanada
Kingdom has abandoned me here, can you
not at least save me for the sake of the
propaganda my words of things like Sugata,
Eitoku, Eigo and Daisetsu?
- YASUDA: [Returning] You speak of the line of Haya-
kura. Then let me ask you? Are you, child,
the daughter-in-law of Daisetsu?
- SHI: Yes.
- YASUDA: Are you then the daughter of Janaka of the
Yakusa?
- SHI: Yes.
- YASUDA: Are you SHI?
- SHI: Please do not call me SHI but the noble-
woman's consort.

- Yamaoka:** Alas, my daughter, why have you come down from your palace heights?
- Shiz:** [Looks down.]
- Yamaoka:** Ha, how is it you seem so ashamed? Do let me understand everything with my vision.
[After contemplation.] Daughter!
 Thou art abandoned by Fima; from about her
 feet all wounded.
 But not with his heart; we shall not tell
 you who are abandoned.
 [Exeunt.] [Awake! Act 1.]

DIVISION

[Enter Yamaoka in the park of an estate, accompanied by his Jester robed in white clothes.]

- King:** [With tears and sighs]
 When the horses were all shamed and the entire
 retinue of the Queen were flying for their
 lives,
 the Queen in the grip of terror and distracted
 of mind and falling down almost at every
 step,
 cried, "Ah! husband dear!" and was sorrow-
 stricken before she became a prey to the
 flames.
 These flames too have subsided, but not the
 heart of mine which is still on fire.
- Jester:** [With mixed feelings of sorrow and anger]
 Why does thou weep all the time about the
 dead? You have done what is due to the
 Queen.

King: Fool art thou,
 Even voluntary talk will become occasion being
 upon fruits and roots or be upon the bare
 ground or wear yags and hanks of grass for
 fuel to follow the Queen to her death.

Det. L. Despite crushing sorrow, am believing
 something of her is interesting to such like
 counts from persons like you

Jedah: I am amazed by such remarks of yours as that
 I am an honest fellow. Do as you please.
 But only liberate me from this life of an
 exile. I am not of all this.

King: Fearing, this is not an occasion for your jests.

Tell me how to get out of this wilderness.

Her name alone lingers on my lips:

The mansion I have to report here is cold.

She is always-carved upon my memory,

For the duty I undertake upon some tales
 sleep before me

Her words alone ring in my ears,

Not the language of the eyes of the forest.

Though I am to live a hermit's life

She comes after me wherever I roam

(*Asiya Kaya Mera Raj: Pancha Panchaj. Act 2*)

A Warrior Poetess

[*Chandana Devi, wanting not to be killed by two assassins. Her wife and she are near.*]

Chandana Devi: (To the assassins) Well, my
 friends, let me conclude my life.

- [Enter *Changchun* and *Changchun*]
Changchun: When death is inevitable, I shall die with the satisfaction that I gave up my life for a friend.
- San*: Why don't they offer me disengagement?
 Do I not know that it is a fundamental part of our family obligations?
- Executioner*: Catch hold of him.
- Wu*: [Pushing her forward] Help, ah, help!
 [Enter *Shiyan*, the Minister of King Shun.]
- Shiyan*: Don't quarrel! Help me out here.
 O executioners, leave *Changchun* alone.
- Changchun* *Shun*: Ah! *Shiyan*, what is all this?
Shiyan: I am here indicating a side of the measure neither you have perceived.
- Changchun* *Shun*: You have frustrated all my work.
Shiyan: I fulfilled that which helps my own self-advancement! Please stop your self-accusation.
 [To the executioners] Behold! *Changchun* is of great resolve, of this.
- Executioner*: What are we to report?
Shiyan: Tell him that,
 It is only for my sake *Changchun* *Shun* would die. [*Changchun*'s] unifying quality: a person otherwise worthy of being worshipped by him because of his deeds that have outdone the achievements of the *Shiyan* until he knew which has not with so

—dark is spreading throughout the world till now has lost everything when the hourglass has been turned upon him.

First

Eachmaster: [To the other eachmaster] Well, my friend, said Chaotica Dina a while and stood under the tree in the grave-yard. I shall run to Chapsky and inform him of Kiliass's capture.

Second

Eachmaster: Yes, hurry then.

[Exit eachmaster with Chaotica Dina.]

[Chapsky writing.]

Tell me, where is he?

Who is he that has controlled the shaking earth from the hems of his garment?

Who is he that has heard heard and lost the wind that got such where it has?

Who is he that has cuped the sea whose wave smells of the salt blowing from tangled raptures?

Who is he that has worn the terrible deep with its fearful sharks and fishes?

Eachmaster: Master, you are the power of infinite love that has accomplished this thing.

- Chakya:** No, don't say so! It is clear by Fate alone, that has blocked the way to progress of the Man's clan.
- Elkapa:** What says this meaningless? Or I wonder if it be, Kausthya is a great man!
 For like the ocean containing many a costly gem, so this Kausthya possessed of higher wisdom. Only perjury has blinded me to his greatness.

(*Yashodatta* : *Shakti Elkapa* Act 7)

SCENE II

[*Garuda, the King of birds, moving on a path with the body of the hero lying before him.*]

- Garuda:** [*He himself*] Alas! Alas! I began loving mania for my kind. I have not had this strange experience. What a wonder, this creature does not writhe in pain but appears cheerful! I am intrigued to death by the ferocity of this person. Let me pause awhile before holding him off: let me first find out what creature is this. [*Moves away*]

- Man:** [*Feeling the King of birds moving away*] I have still in my body flesh enough,
 My blood vessels have not dried up, but pour out still;
 Your appetite too seems not satisfied yet!
 Tell whence this wretched creature is your work, O King of birds!

Carola: (To herself) Ha! What a wonder! His
 name rings of metal even in this private
 place.

(Aloud)

Thy heart's blood was attracted by me: with
 my look,

But with the courage of thy heart thou hast
 started my admiration.

Hans: With your lungs you cannot be losing time;
 may you proceed with using my look!

(Hans: Myself: Act 3)

DESCRIPTION

Character:

I am here, a close apology for a criminal, watching
 the heart; for I am involved with age.
 But even whereas anybody installed in
 this post can believe or better

Though possessed of good veins, I should not look
 things full in the face.

Though quite lame of hearing, I should not appear
 to have heard anything.

Though really strong of limbs, I am always made
 to lean on the mass (of authority).

I have always to be cautious lest anything be sus-
 pected in my conduct in the royal household.
 Service has rendered me its bondswoman, what need
 then to complain of old age to me?

(Katta Miriam: Fortschritte! Act 4)

KAGE

Whoever, in the ranks of the Pagan host, braves
 none by the clear strength of his limbs,

Whoever happens to be grown of age or still in child-
 hood or yet undelivered of any work belonging to
 the Pagan host,

Whoever has witnessed the vile deed (the killing of my
 father),

Whoever will try dare me in battle as I rush forth,

To him shall I, in my bleeding fury, prove a terrible
 God of Death, if not Death to Death himself!

(Shakya Māhātmya . Paganwāda . Act 3.)

THE SEVER OF THE KASHYAPA.

[Kāma meeting his wife sons Lava and Kusa
 without knowing their identity.]

Lava: Sir, What is that? Thy face so full of bene-
 diction has vanished in an suddenly trans-
 formed, unrecognised with hair like as a
 white lotus bloom baked in dew.

Kāma: How can Kashyapa remain unaffected by grief
 without his son Kila? The world he can
 boast of such son dearer will be a million-
 fold enough. Such is his love for his (sons);
 and his grief is wounding—Why then this
 question of yours, will you were not aware
 of the story of the Kashyapa?

Kāma: (To himself) Indeed, a most unparliamentary!
 (Aloud) Boys, we hear of the Kashyapa
 when and are told that poetry flowed from

Yimbo's lips and that the glory of the Cedar
tree is song. Let me hear it from you.

Elder: We know the entire *Kanyaga*. But we can
just now recollect for you two names only
from the earlier portion of it.

Elder: Do sing for me, please.

Elder: (Sings.)

Shi was entirely drawn to the great Ema.
His love grew more true as Shi's looks and
qualities increased with his knowledge of her.

Slowly Ema became dearer to Shi than
his own life.

Indeed their hearts alone can plumb the depths
of unguessed love between them.

Elder: Ah! These words pass me more to the heart.
The many recollections of Shi have awakened
me to a possession of emotions.

My unbroken grief has become alive again.

Elder: Another verse, let me sing, which brings me
Ema's words to Shi on the Cedar-kills,
excited by the Mandakut River.

(Sings.)

This gift of a nest looking as one arranged for
you

Has been covered all over with flowers from
the ever-hanging Ewara branches.

Elder: (With shame, pleasure, sorrow and love in his
belly.)

These boys are innocent to a fault, especially
because they are forest-boys!

Ha, Love! Do you remember those delightful incidents?

(*Character 1 to Character 2*)

WIFE

Character 1: Dear Mother, take her by the hand,

Character 2: Yes, I shall.

Character 1: Listen to me, both of you

To women, her loves, friend, his, dearest,
wealth, his—all that she needs are
compounded in one, namely her hus-
band and yet, in the same way is to
men also his property wedded wife;

Thus shall ye both live upon each other!

(*Character 1 to Character 2* - Act 1)

EXPLANATION

Even the dumb creature of earth help
me treading mine's path;

Just as even man's hands have me
deviating from the right course

(*Wife to Character 1* - Act 1)

FATHER

[*Enter King Alexander and his Queen. A
Bastard youth has purchased the Queen as a slave.
The King's son will not leave his mother.*]

King's Son: Father, where does mother go?

King: To whom your mother has to work as
a slave

King's Son (Addressing the Bretonian youth): Oh, thou Bretonian youth! Where do you take my mother?

[He catches at her garment.]

Bretonian

Thou! Away with you, silly slave-boy! [He releases him and pushes him.]

King's Son. [Looks both at his mother and his father and his toy tree-elm.]

[The King and the Queen look at each other.]

King: Oh Bretonian! Children are innocent: please spare the boy... [Lifts the child and embraces him.]

[Looking at his son]

What, child! Do you gaze at me, the heartless father, with lips quivering in sorrow?

I am even wiser than barbarians who though not tender to children have at least attachment for their women.

My child! Do not waste after-me thoughts protracted by the Capella. Go and follow thy mother.

Queen: My lord, why dost thou give way to sorrow and thus spoil the King's mourning?

[Exeunt Bretonian, Capellanus: Act 3]

SCENE

The horizon with peaks half shrouded, looks like the
 crystals of overhanging drapery of the peeling
 of the leaves,

The lengthening shadows of evening enveloping the
 landscape seem closing the drifting veils of
 the sun

The sun descends in the west after blessing the
 heads of trees with his flaming beams,

The *Agave's* and eyes impale their stalks the sun
 of his last radiance glow

(*Sylvestris* (*Elites*) *Pala* (*Agave*))

Agave's

(Enter an *Agave's* and his disciples)

Agave's My life, only looks on this world are worth
 studying, the practical knowledge required
 for getting on in life is contained in
 them. The *Agave's* are more materialist
 by the strong. For,

By our scriptures the most obtained gate
 conducted to the person departing
 from this world, through the performance
 of the sacrifice, the sacrifice itself and
 all such materials or are necessary might
 perish in the process

Thus it can as well happen that the forest
 trees are lost from after being con-
 sumed by conflagration. Again,

If the obsequies can vivify the dead, it can
 as well be that after the flame is extin-
 guished still the oil of the lamp can keep
 its burning

Disciple: Master, if only writing and thinking should
 govern the world of existence, then

what comfort awaits those who perform acts enjoying upon themselves faith and provisions?

Agonist: From they are for being misled into believing the dogmatic incantations of the Scriptures and easily succumbing themselves to such self-deception.

Disciple: Do the host writers not say that this world of moral blessing should be avoided at all cost?

Agonist: Yes, it is indeed good counsel to simply follow.

[Types Miss. — Provelia Cathedralism; Act 2.]

FOUR

If dull-witted persons had not the indirect language of poets,

If the uneducated in love do not understand the indirect glances of maiden,

It means then that movements of beauty cannot appreciate any artifice in the language of a poet.

If so, the ancient man's crown too cannot be an adornment on the crown of Lord Shiva.

[Jayadeva — Prameya Rhythms; Act 1.
Sardulata's words.]

SIX

Let the peacock learn to stride with his sharp beak
The plaited hair falling long on her back and appearing
Like a black robe falling its curved tail and expanding
its hood.

The line looks back at the previous with her charming eyes half turned, with her eyes rolling in confusion, her movement dangling on her skirt and her nose-dip of peal brooding her shoulder and retarding the beauty.

(*Shikurōhō, Dōkyō : Sōkyōshūka Shūwa*)

SCENES

Yakushi: The moon in the western sky looks dim
like a weak and glass,
The red has shed her darkness and shines
like the water stopped at sea-coast;
The lotus ponds have swelled with lotus
blooms raised like folded palms,
The bounding bee hovering round them
sings welcome songs to the morning's
lord.

Shōji

Yakushi: The sun having controlled the power of
darkness,
And having taken the hold of man by
the hand,
Has begun his journey round the world in
his chariot
Like the hidden to perform it by the
Cerberus himself.

(*Genji Monogatari : Shikurōhō Fūchōshū : Act 5*)

THE DAUGHTER-IN-LAW

[A mother-in-law complaining to a friend of hers about her daughter-in-law.]

FIRST: Why are you always lamenting this?
Give up those wretched thoughts and
expose yourself to ruin;
For no longer have you any ambition than
to proving more assistance here.

MOTHER-IN-LAW: What! do you want me to take on hand, like
a slave, whatever she offers me? I have
long held the scepter of rule over this
family. Do you now counsel me to yield
up my authority and turn a bondswoman?
No, you will only see what I am able to
do.

She says you this week, of a daughter-in-
law will go out into the street,
And another more amiable will serve me in
her stead.

ELDER: Well, the new-comer will make the elder one
no rival of virtue!

[*Brother Edge departs.— JESSIE PAGES.*]

THE DEACON'S DECEASE

[*Kenneth is a gentleman. He is seated outside a house in a woodchuck-house, a couple named Episcopates (the husband) and Jephthah (the wife), walking by their windows, converse to await the promised guest.*]

WIDOW: My dear, excuse this [handing her some
muttons]. That horn-billed fellow is
seated, deep on the front woodchuck,
singing to himself merrily: I have,

Therefore, entered the house unseen by
 him, through the back door. Plumb the
 preparation of the wench's room. Let me
 first taste some of those labors he can
 be allowed to

Wife: Everything is ready, only candles and
 cardinals are required to favour it.
 [Sprinkling them on the preparations.]
 I have done. But the still is very hot.
 When it cools down to a agreeable heat
 you can turn it.

Kentledge: [Outside] What, ho! I smell the sav-
 our of fine cardinals.

What, ho, some wench is prepared, hidden
 by [Jehol] out of jiggery.

When looks of this kind smell men of
 delicate palate,

The waiting tongue alone is the sweet
 rest.

I hear a conversation within between the
 couple. [Turning] So, this old jockey
 of a husband has turned the house by
 the postern gate. Does he imagine he
 can thereby deceive Kentledge of all
 persons? No; none can deprive me of
 my share of my good report, even as
 god Whobever cannot be deprived of
 his portion of the cardinal's oblation.
 Let me, therefore, get round to the
 back yard. [Moving about] Ah! I
 find a way by the grace of my guiding
 star. So I shall go in.

Easy entrance to some places, walls raised
 against some others

Throws out hostility at others, total
 abuse showered also by some,

But those determined to have a fight at
 others' expense

Count none as obstacles, however strong
 they be

[He exits]

Wife: Feel that I am to have left open the
 back door. I'll close it and come in a
 second. [Exit]

Merchant: How long am I to wait here for the staff
 to cool down a bit? Still the steam is
 rising from the stings.

Wife: [Seeing Kanchayya] Alas! We are
 doomed!

[Running back to her husband] The
 chamber maid is here, having come in
 by the back door. What are we to
 do? [Weeps]

[N. Mahalingam Sastri: Kanchayya Prahasnam - A Drama]

YOLLAND CONNECTION

Chapter 9. Around these [temples] plots should be
 228-237 created the residential buildings. [In
 the residential quarter] the central
 street [reserved for cows/pandas] should
 have two footpaths and the outer street
 two footpaths, because residential plots
 being situated beside the outer
 streets must have [a sufficient number

(*of*) *śaṅkṣā* for the security (of police-
force)

१११-११२ The master being in an oppressive mood
and holding a swaddling band round
(in the completion of a *śaṅkṣā*) makes
in the midst of the refractory the present
of a girl together with wealth, jewels,
gold, land, a house, wealth and con-
veyance

(*Affirmative or dubitative and Sanyasa* Edited by
Dr. Pradyumna Kumar Acharya. Varanasi Edition)

City Construction

Chapter 10 Having been given towards the four cardinal
48-52 points and furnished with deposits
(treasures), dotted over with guard-houses,
equipped everywhere with barracks, full
of merchants and encircled with markets,
crowded with people and filled with
temples of various deities, inside
and outside such a place is called a city
proper (*Śrinagara*) by those learned in the
Tamas (science of architecture).

५३-५४ That city is called Pura, which is furnished
with orchards and gardens, has dwellings
of many population, frequented by
buyers and sellers, agitated by the noise
of trading talk, and graced by the
manifolds of (temples of) seven gods.

५५ The same city with a royal palace made
it is called a Rajagṛa.

- 49-50. That city is called Patras (Patrie) which is situated in proximity to waterways, furnished everywhere with a rampart, containing dwellings of various orders, is always a complete market of manufactures and a centre of exchange for goods like jewels, silk cloth, saffron, etc., imported from and exported to other countries.
- Chapter 22. The square, rectangular, circular (round), octagonal, hexagonal, oval (usually occupied with two columns) and so on, these are the various shapes (recommended for streets) which increase or decrease (from one to twelve or rather)
44. Courtes and buildings.
50. It (the children's couch) should be furnished with four legs and at the forefront of a leg there should be a wheel.
60. Iron nails should be driven into the holes of the legs (in order strongly to fit the frame).
- 70-72. For the bed of the Gods, the Hittites, the Egyptians and others, settings should be made with four chairs by joining them with one another at the top.

(Illustrations on Architecture and Sculpture. Edited by
Dr. Freeman Cooper Ashmole. Indian Edition.)

DEED OF GIFT (BY A CHANGELING OF KING HONG OF SIKAN)

Kingdoms nestle beneath clouds; enjoyments are but like the glistering dew-drops on the grass; as the journey towards one's extinction, *Shawa* [righteousness] alone follows man like a life's companion. . . .

Fortune clinging to the revolving wheel of *Shawta* [worldliness] gather only bitter fruits of repentance in the end, if not renounced as evil and severed in time. . . .

Who can take back what has been given away in charity by one's own volition if he is good of soul and cares for true issue and rectitude of a high order? For otherwise, the act will appear like offering flowers that have once been used or using food that has been rotted out. . . .

"It shall guard, therefore, the great duty of *Shawa* from being breached—a duty common to all". Thus again and again King *Shawthwa* implies of the *Shawa* Song of this land. . . .

Reflecting upon fortune's fickleness visiting the periods of water on a lotus leaf and the impermanence of houses addressed and hearky my own words of earnest appeal to you, may you save from falling into ill repute the names of those who have benefited you!

(*Fukien Anthology*, *Alaya Hsin's Series*: Inscription I.)

Sovereign Deed

In the year of _____ in the month of _____ on _____ day, during the reign of King _____ and _____, this property is given as security by the following deed:

Do not as living in Gnyaga in consideration of moneys advanced to him by us and so, hereby offer as security his own dwelling house. The said amount well known to payable here in bright coin in our settlement on the year us and so on _____ day in the month of _____ to the person advancing the loan. If the said amount is not paid on the said date, the property will be forfeited by him permanently, even though he be prepared to pay twice the amount due from him. The persons standing as sureties and the Districts shall compel the mortgagor to give up his rights in the property by a deed of sale conveying all such rights to the other as will be required for full enjoyment of the same.

In this matter five persons including the sureties, Districts and others should signify their approval by affixing their signatures.

(General Seal - (Chibwabliat))

Receipt Form

Witness in his own handwriting by us and so to his own father living in the village of _____ in the year of _____ in the month of _____ on _____ day.

For money-lending business I have received 100 coins from out of the share due to me (in case of a family partition) from my father, us and so. When I take my share of the partitioned family property, I shall certainly deduct this amount from the share I am entitled to.

Money handed over by or recd. by.

Order of the document.

Witness to the document.

(Continued from L. 1149-1150)

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